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Fiction, Poetry & Prose

'YOU PIERCE MY SOUL. I AM HALF AGONY, HALF HOPE...
I HAVE LOVED NONE BUT YOU'

1. AUSTEN, JANE.

The Novels. The text based on collation of the early editions by R.W. Chapman. With notes indexes and illustrations from contemporary sources.

London, Oxford University Press, 1967.

6 volumes, 8vo., tan half morocco gilt by Maltby, spines in six compartments, morocco lettering pieces in second and fourth, raised bands, top edge gilt, a fine set.

£1,250 [ref: 90846]



2. BALLARD, J.G.

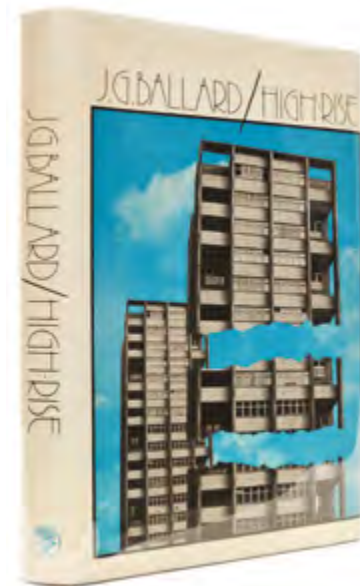
High-Rise.

London, Jonathan Cape, 1975.

Ballard's classic anticipation of the breakdown of modern society, utilising an example of the then increasingly proliferate high-rise residential buildings as a hothouse for class resentment, primeval instincts and capitalist excess gone mad.

First edition, 8vo., publisher's boards, minor sunning to top-edge of spines, dust-jacket, price-clipped as often, with publisher's price-sticker, an excellent example beyond some mild toning.

£480 [ref: 98212]



SIGNED COPY

3. BECKETT, SAMUEL.

Molloy.

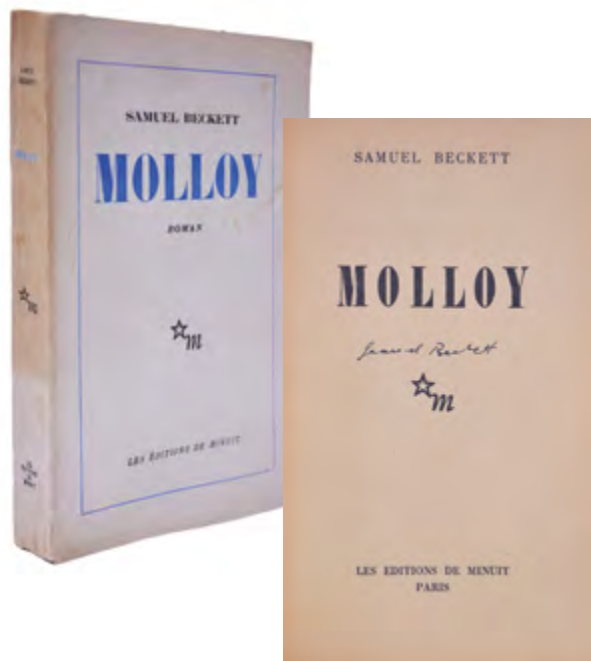
Paris, Les Éditions des Minuit, 1951.

Attractive signed copy of the novel much regarded as Beckett's best, which he claimed to have conceived on the day his publisher, Hamish Hamilton, rejected his novel *Watt*, 'the day I became aware of my stupidity. Then I began to write the things I feel,' (Bair, Beckett, 367).

First trade edition, SIGNED IN INK ON THE TITLE PAGE BY SAMUEL BECKETT, 8vo., test in French, a few ends unopened, even age-toning throughout, publisher's plain cream wrappers printed in black and blue, mild tanning to spine, edges with slight wear only, a few marks to wrappers, mostly to upper margin of rear one, otherwise a very good-plus copy. Federman & Fletcher 257.

£2,500

[ref: 97799]



THE THORNTON EDITION

4. BRONTE, CHARLOTTE, EMILY & ANNE.

Novels of the Sisters Bronte edited by Temple Scott.

Edinburgh, Grant, 1924.

This Thornton Edition of the Novels of the Bronte Sisters is regarded as the definitive edition and includes Elizabeth Gaskell's 'Life of Charlotte Bronte'.

12 volumes, 8vo., each with engraved or photographic frontispiece illustration, some minor, peripheral spotting to some of the preliminary endpapers, else near-fine, publisher's green cloth, spines gilt, top edge dyed green, other edges uncut as published, mildly rubbed at extremities, a few corners gently bumped and some random marks, otherwise a very good example of a highly desirable edition.

£675

[ref: 97143]



CONTEMPORARY BINDING BY BUMPUS

5. BROWNING, ELIZABETH BARRETT.

Sonnets from the Portuguese. With Decorative Settings by Frederick Colin Tilney and an Introduction by Edmund Gosse.

London, J. M. Dent & Co., 1894.

A CHARMING EDITION IN A VERY HANDSOME BINDING.

4to., black & white plates and decorative borders and vignettes within text by Tilney, age toning to extremities of margins, a few spots, mostly to endpapers, contemporary full leather binding by Bumpus, elaborate gilt blocking and tooling to covers and spine, a little rubbed at extremities and joints, otherwise very good.

£450 [ref: 97103]



6. BUCHAN, JOHN.

The Island of Sheep.

London, Hodder and Stoughton, 1936.

A lovely copy with the rare original wrap-around, simply stating 'The New 'Hannay' Adventure'. This is the final story featuring John Buchan's most famous protagonist, Richard Hannay, renowned in particular for his adventures in *The Thirty-Nine Steps*.

In 1919 Buchan published another book with the same title, under the pseudonym 'Cadmus and Harmonia', a wholly different type of work, which in later life he described as largely the work of his wife Susan, and refused to allow it to be reprinted. In the US the 1936 work could not reuse the title of the former work, so was there entitled *The Man From the Norlands*.

First edition, 8vo., map to front endpapers, a little minor spotting, original cloth, very minor rolling to spine, otherwise a sharp, bright copy, dust-jacket by Hugh Chesterman, very slight creasing to head of spine with a few tiny closed tears, overall a very good example with the original publisher's printed wrap-around.

£600 [ref: 97433]



7. CHRISTIE, AGATHA.

The Moving Finger.

London, Collins for The Crime Club, 1943.

First edition, 8vo., publisher's cloth, spine ends faded, second impression pictorial dust-jacket with 4/6 net price on upper flap, fading to spine, slight rubbing to extremities, otherwise a very good copy.

£325

[ref: 96712]



8. CHRISTIE, AGATHA.

Sparkling Cyanide.

London, Published for The Crime Club, 1945.

First edition, 8vo., publisher's red cloth, gently bumped at spine ends, distinctive pictorial dust-jacket of a glass of champagne with a skull behind, mildly rubbed at extremities, more so to spine ends, three short, closed tears to dust-soiled rear panel, reinforced to verso, otherwise very presentable, not price-clipped and internally fine, with no inscriptions.

£325

[ref: 96711]



9. CLOUGH, ARTHUR HUGH [EDITOR]

Plutarch's Lives. The Translation Called Dryden's, Corrected from the Greek and Revised by A. H. Clough.

London, Sampson, Low & Son, 1861.

Plutarch (born 46 AD, Chaeronea, Boeotia [Greece]—died after 119 AD), biographer and author whose works strongly influenced the evolution of the essay, the biography and historical writing in Europe from the 16th to the 19th century. Among his approximately 227 works, the most important are the *Bioi parallēloi* (Parallel Lives), in which he recounts the noble deeds and characters of Greek and Roman soldiers, legislators, orators, and statesmen, and the *Moralia*, or *Ethica*, a series of more than 60 essays on ethical, religious, physical, political, and literary topics.

8vo., 5 vol., contemporary half calf, green and brown lettering pieces by Morrell, a little rubbed on corners, otherwise a most attractive and near-fine set, regarded as the best edition.

£1,200

[ref: 96945]



SIGNED COPY

10. CRISP, QUENTIN.

The Naked Civil Servant.

London, Jonathan Cape, 1968.

Rare signed copy of Quentin Crisp's 'early' memoirs, inscribed on the front free endpaper 'To Miss Bartok with love Quentin Crisp'. This book and the award-winning film version starring John Hurt made a celebrity of the flamboyant Crisp, a fame he exploited brilliantly with a series of touring monologues, chat show appearances and other writings, adopting a transatlantic lifestyle and even presenting an alternative 'Queen's Speech' for Channel 4 (1993).

First edition, signed presentation copy from the author, 8vo., light marginal toning but overall internally very good, publisher's boards, slight mottling, supplied dust-jacket featuring photographic portraits of the author, a fine example.

£650

[ref: 98763]



II. DEFOE, DANIEL.

The Life and Strange Surprising Adventures of Robinson Crusoe [WITH] The Farther Adventures...

London, J. Buckland, W. Strahan, et al., 1778.

Provenance: Ink ownership dated Janr. 1st 1784 to upper paste-down of each volume, of Wa. Belsches, Ednr.

2 volumes, small 8vo., [i-iv], [1-5], 288pp.; [i-ii], [1-5], 275pp., fifteenth edition, 11 engraved plates and 1 folding map by J. Lodge, some plates in vol. 2 slightly close-shaved on the fore-edge but not affecting image, small marginal stain to margin of pp. 170 & 71, occasional toning, otherwise near-fine, contemporary full calf, red lettering pieces, a bit rubbed and scuffed, bumped at extremities, three circular abrasions to upper board of vol. 2 but still sound and attractive. [ESTC T72285]

£1,200

[ref: 95254]



STUNNING TREE CALF BINDINGS

12. DICKENS, CHARLES.

The Fireside Dickens. Complete Edition in Twenty-two Volumes. With Illustrations by Cruikshank, 'Phiz' &c.

London, Chapman & Hall, Limited; and Humphrey Milford, [Circa 1900]

Twenty-two volumes, 8vo., numerous illustrations by various artists, many taken from the first editions, chipping to edge of title-page of David Copperfield, some random spots to endpapers of about 3 volumes, otherwise internally fine and bright, near contemporary, superb, polished tree calf, the boards gilt panelled, spines in lighter calf with corresponding lettering pieces gilt, all edges gilt, some fading to spines, minor scratches to a few boards, otherwise a stunning set.

£2,750

[ref: 98750]



13. DICKENS, CHARLES.

[Christmas Books]. A complete set, comprising: A Christmas Carol; The Chimes; The Cricket on the Hearth; The Battle of Life; The Haunted Man.

London, Chapman & Hall/Bradbury & Evans, 1843-48.

A charming first edition set of Charles Dickens' beloved Christmas Books (with *A Christmas Carol* in third issue), published between 1843-'47 (although three are post-dated to the following year), attractively bound in the publisher's original red cloth, and copiously illustrated throughout.

Five matching volumes in the original gilt cloth, comprising:

A Christmas Carol in Prose, being a Ghost Story of Christmas. London: Bradbury & Evans for Chapman & Hall, 1843. First edition, third issue, 8vo. [8], [1]-166pp. [2 (advertisements)], with 4 hand-coloured etchings by W.J. Linton after John Leech and 4 woodcut illustrations in text; occasional spotting, light offsetting from plates, publisher's pink-brown cloth, blocked in gilt and blind, all edges gilt; sunned and lightly dust-stained, end-caps chipped, hinges split, otherwise a good copy.

The Chimes: A Goblin Story of some Bells that Rang an Old Year out and a New Year in. London: Bradbury & Evans for Chapman & Hall, 1845.

First edition, second issue, 8vo. [8], [1]-175pp. [1 (imprint)], with engraved title and frontispiece by F.P. Becker after D. Maclise and 11 in-text illustrations after Maclise, Leech, Stanfield and Doyle; occasional slight foxing, light foxing on frontispiece and title, publisher's red cloth, blocked in gilt and blind, all edges gilt, spine darkened and chipped, corners slightly bumped, a few light marks to boards, hinges split, otherwise a very good copy.

Provenance: – [Admiral] Charles Ekins (1768-1855, engraved heraldic bookplate as Knight of the Order of the Bath on upper pastedown) – Emily F. Raper, 1864 (ink gift inscription to:) – Isabella B. Lennard – Robert Graham Elwell (ink gift inscription to:) – Hugh Morriston Davies (1879-1965, engraved armorial bookplate on upper pastedown).

The Cricket on the Hearth: A Fairy Tale of Home. London: Bradbury & Evans for the author, 1846. First edition, second state,

8vo. [8], 1-174pp. [2 (advertisements)], with engraved title and frontispiece after Maclise and 12 in-text illustrations, publisher's red cloth, blocked in gilt and blind, all edges gilt, a little rubbed at extremities, nonetheless a very good copy.

The Battle of Life: A Love Story. London: Bradbury & Evans, 1846. First edition, fourth issue, 8vo, [8], 1-175pp., [1 (imprint)], [2 (advertisements)], with engraved title and frontispiece by Thompson after Maclise and 11 in-text illustrations; slight browning, occasional foxing, very slight dust-stains from top-edge, publisher's red cloth, blocked in gilt and blind, all edges gilt, dust-soiling, especially to spine, end-caps chipped and lower joint partially split, otherwise a very good copy. Provenance: early ink ownership inscription on lithographic title.

The Haunted Man and the Ghost's Bargain: A Fancy for Christmas-Time. London: Bradbury & Evans, 1848. First edition, 8vo. [8], 1-188pp., with engraved title and frontispiece after Tenniel and 14 in-text illustrations, frontispiece and title lightly browned, otherwise internally clean, publisher's red cloth, blocked in gilt and blind, all edges gilt, a few small marks to boards, spine slightly darkened, end-caps a little bumped, nonetheless a very good, bright copy. All preserved in a custom-made slip-case. Eckel, pp. 110-125; Smith II.5, 6, 8, 9.

£5,500

[ref: 96888]



SUPERBLY ILLUSTRATED AND PRESENTED

14. DICKENS, CHARLES.

The Works of Charles Dickens. With more than One Thousand Illustrations including all the usual & very unusual plates. Edited by Richard Garnett.

London, Merrill & Baker, [1900]

A special deluxe limited edition of the Works of Charles Dickens, comprising 32 volumes splendidly bound in red morocco and wonderfully illustrated throughout.

Full list of titles and frontispiece artists available on request.

'Manuscript Edition', limited edition number 36 of 100 numbered and registered copies, 32 volumes, 8vo. (9x6 inches; 230x182 mm.), beautifully illustrated with over 55 hand-coloured illustrations or aquarelles in all except two volumes; also illustrated with photogravures, and etchings after the original illustrations by Hablot K. Browne ('Phiz'), George Cattermole, George Cruikshank, Dalziel, F. O. C. Darley, Luke Fildes, John Gilbert, Edwin Landseer, John Leech, Daniel Maclise, J. Mahoney, F.W. Pailthorpe, Robert Seymour, Stanfield F. Stone, Marcus Stone, etc., captioned tissue guards, contemporary red morocco, boards ruled and panelled in gilt with publishers gilt central initials and floral spray, spines ruled and lettered in gilt in compartments, five raised bands, gilt turn-ins, blue watered silk doublures and free endpapers, top edges gilt, some occasional rubbing and generally minor wear, a few volumes with fading to spines, otherwise a magnificent, near-fine set with wonderful illustrations.*

**Aquarelle - the technique of painting with thin, transparent watercolours (as distinct from gouache).*

£7,850 [ref: 97731]



15. ELIOT, T[HOMAS] S[TEARNS].

[Ara Vos Prec] Ara Vos Prec.

London, Ovid Press, 1919 [1920]

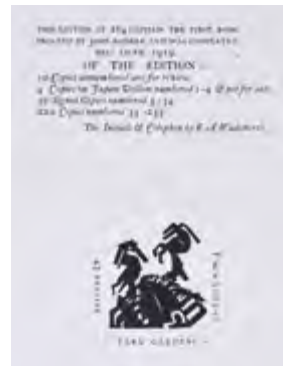
Handsomely printed in 264 copies with woodcut ornaments by E.A. Wadsworth, Eliot's second collection of poems was completed in late 1919 and published in February 1920. The first publication of John Rodker's Ovid Press, the misspelt title and half-title ('AraVus Prec') were noticed only after the completion of printing, too late for correction except on the label.

'In early 1920, T.S. Eliot sent his brother Henry a copy of his new book, Ara Vos Prec, just published in a limited edition. These poems, he told his brother, are 'intensely serious... among the best I have ever done.' But they would not, he feared, be well received, especially by his mother. 'I have not sent this to Mother or told her about it.... Do you think that 'Sweeney Erect' will shock her?' We do not know what Eliot's mother thought of *Sweeney Erect* but we do know that readers over the years have considered the poems in *Ara Vos Prec* to be both puzzling and disturbing. Some, perhaps like Eliot's mother, have found them embarrassing; others have agreed with Eliot that they are among his best. Whether or not they are among his best, they are clearly brilliant specimens of modernism in their marriage of experimental form and shocking content' (*Modernism/modernity*; Jewel Spears Brooker).

First edition, number 127 of 264, 4to. [4 (blank)], 54, [6 (colophon, blanks)] pp., woodcut initials throughout, woodcut device to colophon and title, a few slight marks, publisher's yellow cloth-backed boards with black cloth sides, printed label to spine; a little dust-stained, minor chips to label, hinges split; a good copy. Gallup A4a.

£1,900

[ref: 98693]



INSCRIBED BY THE AUTHOR

16. ELIOT, T[HOMAS] S[TEARNS].

The Cultivation of Christmas Trees. Ariel Poem.

London, Faber and Faber, [1954].

Eliot's poetic attempt to reconcile the divide that exists between a child's joy and an adult's fear in the face of the Christian faith and explain why the two coexist and are bound to each other by necessity, echoing themes from his other poems including *The Waste Land* and *Burnt Norton*. The cultivation of Christmas trees acts as a metaphor for keeping fresh and green that memory of childhood wonder whilst simultaneously attending to the soul's preparation for everlasting life.

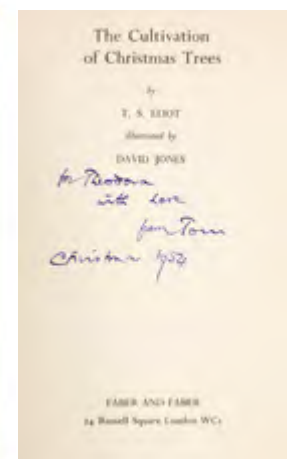
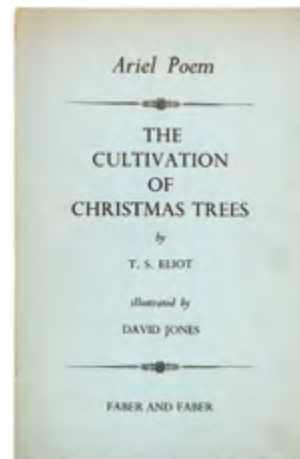
This poem was part of Faber & Faber's second series of the 'Ariel Poems' and was Eliot's last separately published poem.

This copy is inscribed to the poet's niece, Theodora Eliot Smith, whose papers relating to T. S. Eliot and the Eliot family can be found in the Houghton Library, Harvard University.

First edition, inscribed by Eliot to his niece on the title-page: 'FOR THEODORA/WITH LOVE/FROM TOM/CHRISTMAS 1954', 8vo. [4] pp., with two illustrations by David Jones, publisher's blue wrappers printed in black, sewn, a near fine copy. Gallup A66.

£1,600

[ref: 96658]



THE AUTHOR'S FIRST NOVEL - SIGNED

17. FOWLES, JOHN.

The Collector.

London, Jonathan Cape, 1963.

Scarce in having a contemporary signature.

First edition, signed by the Author in the first month following publication; 'John Fowles, May 5th, 1963'; 8vo., publisher's rust-coloured cloth, spine gilt, first state pictorial dust-jacket with a design by Tom Adams, top edge stained magenta, light age-toning and rubbing to extremities, otherwise a very good and fresh copy of Fowles' acclaimed first novel.

£1,100 [ref: 98053]



SIGNED

18. FOWLES, JOHN.

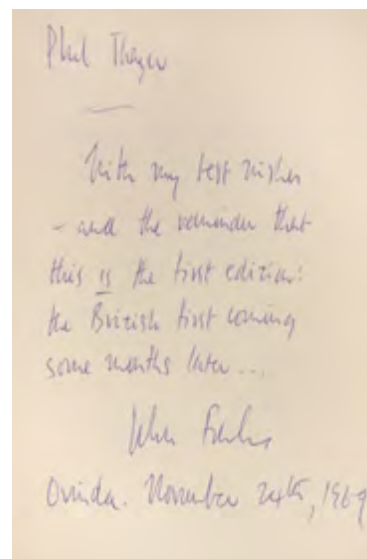
The Magus.

Boston & Toronto, Little, Brown and Company, 1965.

Inscribed on the front free endpaper 'Phil [?] Thayer / With my best wishes - and the reminder that this is the first edition! The British first coming some months later... / John Fowles' and dated November 1969. With its rich, complex and intertextual narrative - Magic Realism and Shakespeare's Tempest on a Greek island - this is arguably Fowles' best novel. Rare signed and with an inscription so contemporary to the year of publication, plus in such good condition.

First edition, first printing stating 'first edition', signed presentation copy from the author, 8vo., publisher's light green cloth, mild sunning to extreme edges, overall a fine example, dust-jacket design by Tom Adams, slight rubbing to fore-corners but overall an excellent example.

£1,950 [ref: 98193]



19. GRASS, GÜNTER.

The Tin Drum. Translated from the German by Ralph Manheim.

London, Secker & Warburg, 1962.

The first English edition of the first book of the author's 'Danziger Trilogie' ('Danzig Trilogy') and an important work in the canon of magical realism, despite its very strong and serious political overtones and themes. It was adapted into a film in 1979, winning both the Palme d'Or in the same year, then the Academy Award for Best Foreign Language Film the following year.

First English edition, 8vo., publisher's grey boards, fine, dust-jacket with design by the author, a near fine example.

£380

[ref: 98192]



20. GREENE, GRAHAM.

Rumour at Nightfall.

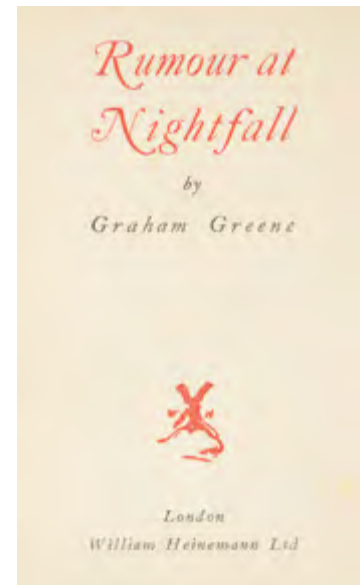
London, William Heinemann Ltd, 1931.

A very good example of a rare Greene title, which the author would go on to disown and never allow to be reprinted in his lifetime, a duty subsequently and solemnly taken up by his estate ensuring no official reissue can appear until 2061...

First edition, 8vo., title printed in red & black with printer's device, light spotting to half-title, otherwise internally very good, publisher's red cloth with star design to upper cover, slightly rubbed at corner-tips, small closed tear to head of spine with light crease, overall a very good copy.

£750

[ref: 97809]



21. GREENE, GRAHAM.

Brighton Rock.

London, William Heinemann Ltd., 1938.

First U.K. edition, 8vo. 361 pp., endpapers browned, light spotting to title, publisher's cloth, spine slightly discoloured, spine ends and corners a little bumped, light marking to covers, otherwise very good and internally near-fine.

£700

[ref: 97810]



22. HARDY, THOMAS.

Tess of the D'Urbervilles. A Pure Woman.

London, James R. Osgood, McIlvaine & Co., 1892.

One of 500 copies (the first impression of the previous year was 1000), with a few very minor corrections or changes to spelling and imprints.

When Tess Durbeyfield is driven by family poverty to claim kinship with the wealthy D'Urbervilles and seek a portion of their family fortune, meeting her 'cousin' Alec proves to be her downfall. A very different man, Angel Clare, seems to offer her love and salvation but Tess must choose whether to reveal her past or remain silent in the hope of a peaceful future.

First edition in book form, second impression revised, 3 vol., 8vo., half-titles, with initial blank in vol. 3 and final blanks in vol. 2 & 3, very occasional spotting or soiling, mostly marginal, final leaf of vol. 1 browned, corner crease to p.64 and abrasion to margin of p.102 of vol. II, not affecting text, publisher's decorated tan cloth, upper covers blocked in gilt with two vertical wavy lines of honeysuckle and gold discs designed by Charles Ricketts, spines rubbed and darkened, spine ends and corners lightly bumped, the upper board of vol. I with two small very faint stains and a small dent to the board edge, otherwise a very good copy preserved in russet morocco slip-cases with central gilt arms and pull-off tops, by Rivière & Son, spines faded, a little rubbed, a very handsome set. Purdy p.74; Wolff 2993a; cf. Sadleir 1114, first impression.

£2,750

[ref: 98195]



INSCRIBED BY THE AUTHOR TO RICHARD DALBY

23. HILL, SUSAN.

The Woman In Black. Illustrations by John Lawrence.

London, Hamilton, 1983.

A rare inscribed copy of Susan Hill's classic ghost story, successfully transferred to the stage and screen. This copy is inscribed on the front free endpaper from the author to the renowned reviewer, compiler and book-collector of the weird and wonderful, Richard Dalby, who sadly broke on through to the other side in May 2017; included with the book is his original 2-page typescript review of the work, replete with his autograph notes and related ephemera.

First edition, review copy, signed presentation copy from the author, 8vo., 160pp., frontispiece and illustrations by John Lawrence, publisher's green cloth, minor dulling to spine, otherwise fine, unclipped illustrated dust-jacket, minor rubbing to corners but overall a fine example.

£650

[ref: 98190]



'I WANT GOD, I WANT POETRY, I WANT DANGER, I WANT FREEDOM, I WANT SIN'

24. HUXLEY, ALDOUS.

Brave New World. A Novel.

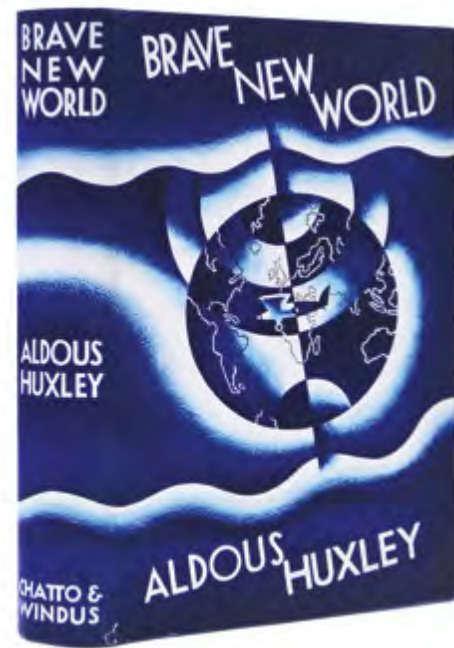
London, Chatto & Windus, 1932.

An excellent first edition example of Aldous Huxley's *Brave New World*, a groundbreaking and chilling dystopian classic; exceedingly scarce in such condition.

First edition, first impression, 8vo., mild even toning to text-block, publisher's cloth, minor rubbing to corner-tips, otherwise a very good example, dust-jacket designed by Leslie Holland, small closed tear to foot of spine at upper panel, small chip to foot of spine at lower panel, otherwise an exceptionally fine copy.

£7,500

[ref: 98826]



25. JAMES, HENRY.

The Wings of the Dove.

[London], Archibald Constable and Co., 1902.

Emerging from a childhood of poverty to a life of fairy-tale privilege under the wing of her aunt, the beautiful and financially ambitious Kate Croy is already romantically involved with promising journalist Merton Densher when they become acquainted with Milly Theale, a New York socialite of immense wealth. Learning of Milly's mortal illness and passionate attraction to Densher, Kate sets the scene for a romantic betrayal intended to secure her lasting financial security. As the dying Milly retreats within the carnival splendour of a Venetian palazzo, becoming the frail hub of a predatory circle of fortune-seekers, James unfolds a resonant, brooding tale of doomed passion, betrayal, human resilience and remorse.

First UK edition, 8vo., one of 4000, one corner crease to page 9, otherwise very good, modern full blue morocco, one-line gilt-panelled back, floral Japanese endpapers, a very handsome copy. Edel & Laurence A56b.

£650

[ref: 97294]



26. JAMES, M.R.

Ghost Stories of an Antiquary.

London, Edward Arnold, 1904.

The first edition of Montague Rhodes James' first collection of spooky and macabre stories, 'generally taken to mark the beginning of the modern era of supernatural fiction. In the opinion of many the foremost modern writer of supernatural fiction' (Bleiler, *The Guide to Supernatural Fiction*, p279).

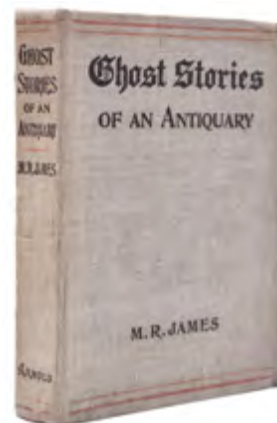
'Let us, then, be introduced to the actors in a placid way', wrote James in 1924: '...let us see them going about their ordinary business, undisturbed by forebodings...and into this calm environment let the ominous thing put out its head, unobtrusively at first, and then more insistently, until it holds the stage.' Like Lewis Carroll and Tolkien, James viewed fiction as an essential diversion from the mundane necessities of work and study, consequently many of his stories originated as tales to be read by candlelight to fellow dons and senior pupils at Cambridge. Increasingly scarce, especially in such good order.

Provenance: David & Patricia Cory (neat book-label to upper fore-corner of front pastedown and lower inner-corner of rear pastedown).

First edition, 8vo., frontispiece and 3 plates by James McBryde, 16pp. advertisements dated November 1904, small closed tear to top edge of frontispiece, some minor marking including a few dark spots (?ectoplasm) affecting 4 ff., overall internally very good, publisher's oatmeal cloth ruled in red and lettered in black, with yapp edges, some darkening otherwise a very good copy, text-block partly uncut.

£2,500

[ref: 98740]



27. JAMES, M.R.

A Thin Ghost and Others.

London, Edward Arnold, 1919.

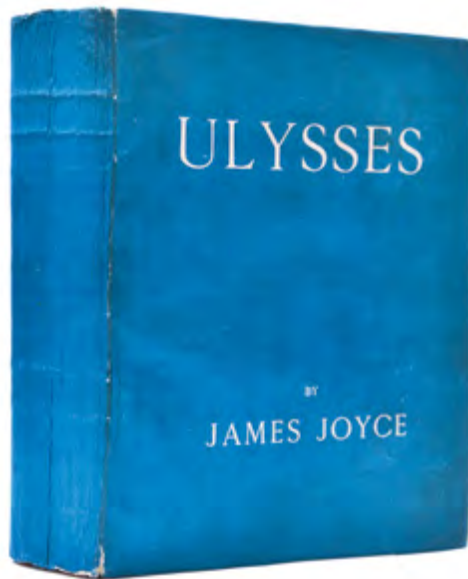
'A literary weird fictionist of the very first rank' (H.P. Lovecraft *Supernatural Horror in Literature* pp100-05). The author's third collection of supernatural tales; very scarce in the original dust-jacket.

Provenance: David & Patricia Cory (neat book-label to upper fore-corner of front pastedown).

First edition, 8vo, publisher's decorative cloth, a little rubbed at extreme corner-tips, otherwise a fine copy, dust-jacket, some sympathetic paper restoration and colouring but in effect a very good example of a very uncommon dust-jacket. Tynm, Horror Literature 3-127; Bleiler, Checklist of Fantastic Literature, 109; Reginald 07822.

£2,250

[ref: 98259]



'WHEN ONE READS THESE STRANGE PAGES OF ONE LONG GONE ONE FEELS THAT ONE IS AT ONE WITH ONE...'

28. JOYCE, JAMES.

Ulysses.

Paris, John Rodker (London) for the Egoist Press, 1922.

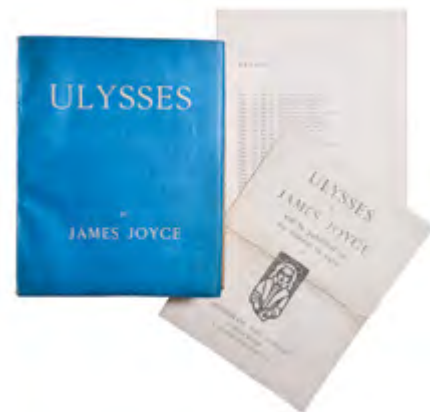
A superb, unopened copy of the first English edition of *Ulysses* by James Joyce, printed from the same Dijon plates as the Paris edition of seven months earlier. This edition was produced at the bequest of Joyce's patron Harriet Weaver, who had become increasingly frustrated in her efforts to find an English printer; it was primarily distributed by John Rodker and Ezra Pound, working from Paris. According to Slocum & Cahoon, of the 2,000 copies from the first edition plates approximately 500 were sent to America and subsequently destroyed by government censorship representatives.

The resultant uniformity with the original Paris edition combined with the superior condition of this copy makes it perfect for collectors of Joyce who are looking for this the pre-eminent title in his literary canon.

First English edition (printed in France), number 901 of 2,000 copies on handmade paper, small 4to., original blue wrappers printed in white, unopened, original 8-page errata and Shakespeare & Co./Sylvia Beach prospectus loosely inserted, preserved together in matching morocco-backed drop-back box. Slocum & Cahoon A18.

£9,000

[ref: 98345]



RARE SPECIAL EDITION

29. JOYCE, JAMES.

Anna Livia Plurabelle.

New York, Crosby Gaige, 1928.

The first edition. The text that was to become chapter eight in *Finnegans Wake*, and introduce readers to the character that fellow Irish author Edna O'Brien was to describe as 'the most accessible and indeed beloved character conceived by Joyce'.

Slocum and Cahoon note that: 'Of these 50 copies [on light green paper] probably 6 were offered for sale by the publisher. These were numbered 1 to 6, with the following notice on p.[iv] in the handwriting of Crosby Gaige: This is one of 6 copies on green paper. Crosby Gaige.; however, this copy is simply numbered '3', and does not bear the publisher's statement on the limitation page. The remaining 44 copies were presumably disseminated by Crosby Gaige, with the exception of a few, which were passed on to the Chaucer Head Book Shop, New York, by Random House in 1938.

Provenance: Esther M. Hawley (Irish bookplate to front pastedown).

First edition, no. 3 OF SIX NUMBERED COPIES OF 50 COPIES ON PALE GREEN TINTED PAPER, from an overall limitation of 850, 8vo., title previously detached cleanly at gutter now with neat reversible tissue paper repair to verso, chip from fore-edge of a preliminary blank leaf, slight separation at upper hinge, bookplate to front pastedown, publisher's black cloth lettered in gilt on the spine and with triangular gilt design on upper cover, top edge gilt, presented in morocco-backed cloth drop-back box. Slocum & Cahoon A32.

£3,500

[ref: 98347]



30. [KELMSCOTT PRESS]. SHAKESPEARE, WILLIAM.

The Poems of William Shakespeare, printed after the original Copies of *Venus and Adonis*, 1593, *The Rape of Lucrece*, 1594, *Sonnets*, 1609, *The Lover's Complaint*.

Hammersmith, Kelmscott Press, 1893.

An increasingly hard book to find in such good, original condition: 'This volume was one of the most in-demand books ever produced by Kelmscott Press. In 1898, Sydney Cockerell describes it as 'one of the rare books issued from the Press because of its popularity'. This popularity was apparently earned despite the text's scholarly flaws. According to Kelmscott scholar William S. Peterson, Ellis later wrote that his friend and fellow man of letters F. J. Furnivall has been 'taking me roundly to task for some crimes committed in the Shakespeare's Poems - so much that I am thinking of imprinting it yet once again.' (Kelmscott Press Collection, Cleveland Museum of Art Ingalls Library. Kelmscott Publication No. 11 of 53)

Provenance: 'F.S.C. to J.C., 1894' (ink inscription on front free endpaper).

Limited to 500 copies, 8vo., printed in red and black, wood-engraved borders and decorative initials designed by William Morris, slight spotting to lower edge of upper endpapers, otherwise near-fine, publisher's limp vellum, ribbon ties, yapp edges, age-toned, some minor shrinkage-creasing to vellum, more so to rear panel, otherwise a very good copy. Peterson A11.

£4,000

[ref: 98254]



SUPERBLY BOUND BY SANGORSKI & SUTCLIFFE

31. LEROUX, GASTON.

The Phantom of the Opera. Translated by Alexander Teixeira de Mattos.

London, Mills & Boon Ltd., 1911.

The Phantom of the Opera, (*Le Fantôme de l'Opéra*) was first published as a serialisation in *Le Gaulois* from 23 September 1909, to 8 January 1910. It was published in book form in late March 1910 by Pierre Lafitte, with this first U. K. edition the following year. The author had an abiding passion for the theatre and after years of struggle, writing newspaper reviews and a number of unsuccessful plays, he made his mark with a novel about an extraordinary episode in the history of France's greatest opera house.

Although it has taken the magic of the cinema and Lloyd-Webber's musical talent to familiarise the larger public with Leroux's work, the author does capture the atmosphere of the time he was writing about – the latter part of the nineteenth century when France was rampant with belief in the supernatural and the spirit world.

First UK edition, 8vo. vi, 392pp.; 31, (1) advertisements, toning to front free endpaper and final page of ads; otherwise fine, modern full black morocco by Sangorski & Sutcliffe with onlay of mask to upper board, silver lettering to spine and upper board after the original, Japanese endpapers and all edges silvered, fine.

£3,400

[ref: 97508]



32. MAUGHAM, W. SOMERSET.

Ashenden. Or, The British Agent.

London, William Heinemann, Ltd., 1928.

An attractive example of Somerset Maugham's famous collection of short stories set in Europe and Russia during the First World War, in large part based on the author's own undercover experiences. It is believed that initially there were 31 stories but 14 had to be destroyed on Churchill's orders as they were in breach of the Official Secrets Act. Many authors of spy fiction have acknowledged the importance and merit of this work over the years, including John Le Carré, Graham Greene, Eric Ambler, Julian Symons and Raymond Chandler. The book was included in Queen's Quorum (#78) and qualified as a Haycraft-Queen Cornerstone; it was also the basis for the Hitchcock film *The Secret Agent*, starring John Gielgud, Madeleine Carroll and Peter Lorre.

First edition, 8vo., publisher's slate blue cloth, lettered in gilt with author's & publisher's device in black, minor rubbing to extreme corner-tips and spine ends, otherwise a fine, sharp example, dust-jacket benefiting from some skilful conservational paper restoration, some toning to edges of inside flaps, slight dulling to spine, blues slightly desaturated but overall a fine, clean example.

Queen's Quorum 78; Haycraft-Queen Cornerstone; Toole Stott A37a

£3,800

[ref: 98184]



33. MCEWAN, IAN.

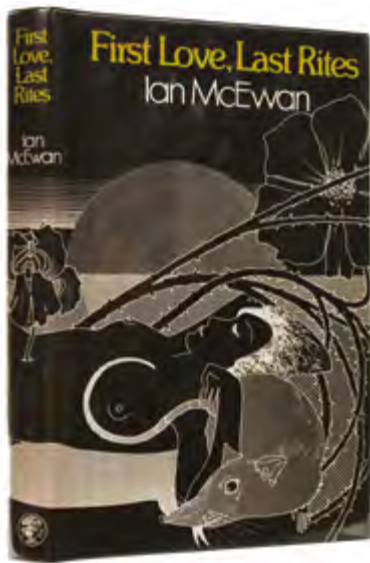
First Love, Last Rites.

London, Jonathan Cape, 1975.

An excellent copy of the author's first published book, a collection of short stories introducing 'an extraordinary new author whose stories lurk darkly in the mind long after they have been read' (dust-jacket blurb).

First edition, 8vo., publisher's boards, dust-jacket, a fine, unclipped example.

£500 [ref: 98019]



34. MURDOCH, IRIS.

Under the Net.

London, Chatto & Windus, 1954.

The author's first novel, subsequently selected by the American Modern Library as one of the Best 100 English novels of the 20th century.

First edition, 8vo., slight spotting to endpapers, original boards, very good, dust-jacket by Victor Ross, price neatly clipped from inside front flap, some minor creasing, a few small closed tears and chips, overall an attractive example with almost none of the fading that affects so many copies.

£1,150 [ref: 96909]



**35. NONESUCH PRESS; DANTE ALIGHIERI;
BOTTICELLI, SANDRO (ARTIST).**

**La Divina Commedia or The Divine Vision of Dante Alighieri
in Italian and English.**

London, Nonesuch Press, 1928.

This beautiful book was the most over-subscribed of all the Nonesuch publications. The production was beset with problems over the paper stock and the binding, therefore as a result it is rare to find copies without warping to the boards and sunning to the spine. Our copy is only mildly affected by the former and blissfully free from the latter.

Limited edition, number 868 of 1475 copies, folio, text in Italian & English, 34 double and 8 single-page plates after drawings by Botticelli, publisher's vellum stained orange, gilt, top edge gilt, minor rubbing to extreme corner tips, mild splaying to boards, overall a very good, bright example spared the fading that affects so many copies. Dreyfus 50.

£1,350

[ref: 98210]



UNUSUALLY NEAR-FINE COPY

36. O'FLAHERTY, LIAM.

The Assassin.

London, Jonathan Cape, 1928.

Stemming from O'Flaherty's own political-activist experiences, this novel is an investigation of the mind and motives of a political murderer. A year following the publication Arthur Robinson directed the first eponymous film version, followed by another in 1935, directed by John Ford, a cousin of the author's.

First edition, 8vo., 286, [2 (blank)]pp., publisher's advertisement and postcard loosely inserted, publisher's red cloth, spine lettered directly in gilt, colour-printed dust-jacket, top-edge a little dust-stained, very slight nicks to head-cap of dust-jacket, minimal discolouration at joints, otherwise a fine copy.

£975

[ref: 97146]



37. ORWELL, GEORGE.

Animal Farm.

London, Secker & Warburg, 1945.

The first edition of Orwell's socio-political classic, intended by the author to serve as a satirical take on the events that led up to the Russian Revolution and Stalinism whilst simultaneously illustrating the weaknesses inherent in the human condition that make any political and economic ideal almost unworkable. As the author states himself in his 1946 essay *Why I Write*, the motivation behind *Animal Farm* was 'to fuse political purpose and artistic purpose into one whole'.

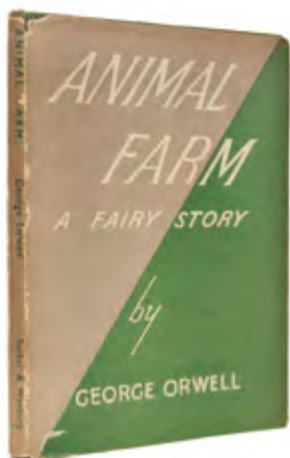
The jacket is notorious for its fragility and as a result copies spared the ravages of enthusiastic restoration or ambitious sophistication are uncommon.

Banned in Soviet Russia for obvious reasons. Interestingly printers were discouraged from printing it in the United Kingdom during the Second World War as it was thought it might provoke the USSR allies.

First edition, 8vo., publisher's cloth, minor wrinkling near spine at lower joint, slight sunning to extreme edges, overall very good, dust-jacket with blue 'Searchlight' advertisement on reverse, wear to spine-ends and fore-corners with minor loss, rubbed at joints with small closed tear near head and tail of spine, some dust-soiling visible to lower panel, otherwise a very good example.

£3,500

[ref: 98448]



'DYING IS AN ART...'

38. PLATH, SYLVIA.

Ariel.

London, Faber and Faber, 1965.

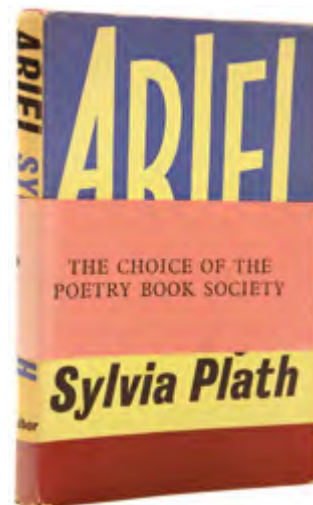
An excellent example of Plath's second collection of poetry, published two years after her death and containing many of her best known poems, especially scarce with the original wraparound band.

When published the Ariel poems created quite a stir on both sides of the Atlantic, not least because of its dark energy and forceful imagery. Plath brilliantly and courageously fuses the personal with the universal. Perhaps the most famous, still, of the Ariel poems are *Lady Lazarus* - 'Out of the ash/ I rise with my red hair/ And I eat men like air', and *Daddy* - 'There's a stake in your fat black heart..'

First edition, 8vo., publisher's crimson cloth, spine lettered in gilt, yellow dust-jacket printed in blue and dark red, spine browned, minor chipping to spine ends and corners, original wraparound band, a very good copy of the collection of poems that includes Lady Lazarus; Daddy; Nick and the Candlestick; Poppies in July; etc.

£1,400

[ref: 97772]



39. SHELLEY, PERCY BYSSHE.

Laon and Cythna Or, the Revolution of the Golden City: a vision of the Nineteenth Century. In the Stanza of Spencer.

London, Printed for Sherwood, Neely & Jones and C. And J. Ollier, 1818 [but 1817].

A sumptuous copy of this Shelley's longest poetical work, 'an experiment on the temper of the public mind, as to how far a thirst for a happier condition of moral and political society survives, among the enlightened and refined, the tempests which have shaken the age in which we live.' (Preface). This edition was printed in 1817 but post-dated 1818; only a few copies were originally issued before one of the publishers, Ollier, insisted upon certain amendments and removals, which surprisingly, albeit reluctantly, Shelley agreed to; the resultant work being reissued under the title *The Revolt of Islam*, and correctly dated 1817.

The work also features a dedicatory poem to 'Mary', the poet's wife Mary Shelley, the creator of *Frankenstein*.

First edition, first issue, 8vo, [i-ii],[v]-xxii,[1]-270,[i, errata], 1p. errata at end, handsomely bound in green morocco gilt by Riviere & Son, title in gilt on both upper and lower board within decorative classical borders and motifs, spine gilt in compartments, spine very slightly faded, top edge gilt, collector's marbled slip-case. Grannis pp.46-52

£4,000

[ref: 98369]



40. SMITH, DODIE.

[Autobiography] Look Back with Love/Mixed Feelings/Astonishment/Gratitude.

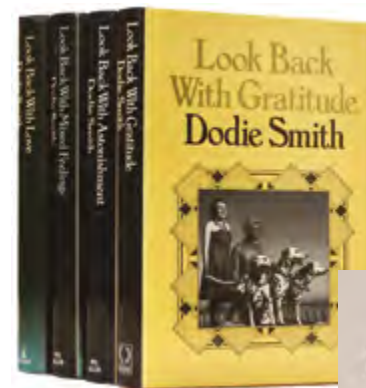
London, Heinemann/W. H. Allen/Muller, 1974-85.

An attractive set, scarce signed thus with presentation inscriptions all written near to the time of the relevant volume's publication. The dedicatee is one Robert Roxburgh, and the set also includes a postcard written in 1986 from Dodie Smith's husband Alec Beesley, presenting Roxburgh with the last volume of the set and expressing his gratitude to the recipient.

4 volumes, first editions, all signed presentation copies from the author, 8vo., photographic plates, publisher's boards, dust-jackets, first vol. neatly price-clipped but overall fine copies.

£1,250

[ref: 98213]



For
Robert Roxburgh,
Very gratefully,
with all good wishes
from
Dodie Smith.
1978.

‘THESE YEARS ARE STILL THE YEARS OF MY PRIME. IT IS IMPORTANT TO RECOGNISE THE YEARS OF ONE’S PRIME...’

41. SPARK, MURIEL.

The Prime of Miss Jean Brodie.

London, Macmillan & Co, Ltd., 1961.

Dust-jacket unclipped and displaying 13s 6d price, as called for: First published in ‘The New Yorker’, this novel achieved international success and is recognised as one of the best English novels of the 20th century.

First edition, 8vo., publisher’s sea-green cloth, slight rubbing to extremities, pictorial dust-jacket designed by Victor Reinganum, a little rubbed on corners and spine ends with minor chips to head and small areas of marginal staining to rear panel and edge of spine panel, small abrasion, otherwise bight and internally fine.

£250

[ref: 96672]



42. STOKER, BRAM.

Dracula.

London, Rider & Co., [1927].

An uncommonly good example of a dust-jacket hard to find at all let alone complete to this degree. Rider had taken over the publishing of *Dracula* in 1912, with this particular edition released thirty years after the scarce and bibliographically notorious first edition of 1897, published by Archibald Constable. The jacket artwork by E.R. Holloway shows the infamous Count commencing his descent down the walls of Castle Dracula, an iconic image full of supernatural menace, while the image on the spine shows the castle in the distance and a bat flying toward the viewer. This edition came out shortly before the 1931 Universal studio production starring Bela Lugosi, and depicts a very different Count from the saturninely diabolic version the actor made so famous. Banned from a school in Texas in 1994 due to sexual references and undertones.

16th separate edition, 8vo., mild even age-toning throughout, original green cloth with decorative blocking and lettering in black, slight sunning to extremities, dust-jacket by E. R. Holloway priced 2/- to upper panel unlike later editions that were priced on the spine, browning to lower panel, some fraying and chipping to edges with slight loss but overall an unusually good, complete example.

£650

[ref: 98732]



43. SWIFT, JONATHAN; BROCK, CHARLES (ILLUSTRATOR).

[Gulliver's Travels]. Travels into several remote nations of the world by Lemuel Gulliver.

London, Macmillan and Co., 1894.

One of the more scarce and desirable of the Macmillan 'Cranford' series. Gulliver's Travels was once banned in Ireland for being 'wicked and obscene'.

First edition thus, 8vo., frontispiece and illustrations by Charles E. Brock, 2pp. advertisements, original dark green cloth with gilt designs to upper cover and spine by Brock, gilt edges, an excellent copy.

£450

[ref: 97160]



44. THOMPSON, HUNTER S.

Fear and Loathing in Las Vegas, A Savage Journey to the Heart of the American Dream.

New York, Random House, 1971.

American journalist Hunter S. Thompson is a mythical figure, partly by his own design, and partly, perversely, against his wishes. Norman Mailer called him 'a legend in successful self-abuse.' Biographer E. Jean Carroll reported Thompson's daily working regime, which allegedly started at 3pm.

While writing he consumed: Chivas Regal, Dunhills, cocaine, orange juice, marijuana, Heineken, huge helpings of food, LSD, Chartreuse, clove cigarettes, gin and pornographic films. Compare this with the drug collection of Raoul Duke, the first person narrator of *Fear and Loathing in Las Vegas*.

'Fear and Loathing in Las Vegas is a scorching epochal sensation. There are only two adjectives writers care about any more... 'brilliant' and 'outrageous'...and Hunter Thompson has a free hold on both of them' (Tom Wolfe).

First edition, 8vo., illustrations throughout by Ralph Steadman, publisher's cloth-backed boards with figure stamped in blind on upper cover, fading to extremities top and bottom, slight soiling to edge of text block, dust-jacket, very light browning to spine, minor creasing to head and foot, otherwise a very good copy.

£650

[ref: 97816]



45. TOLKIEN, J.R.R.

The Lord of the Rings. The Fellowship of the Rings; The Two Towers; The Return of the King.

London, George Allen and Unwin, 1954-55.

At first, Tolkien intended The Lord of the Rings to be a children's tale in the style of The Hobbit, but it quickly grew darker and more serious in the writing. Though a direct sequel to The Hobbit, it addressed an older audience, drawing on the immense back-story of Beleriand that Tolkien had constructed in previous years, which eventually saw posthumous publication in The Silmarillion and other volumes. Tolkien's influence weighs heavily on the fantasy genre that grew following the success of *The Lord of the Rings*.

First editions, 3 volumes, 8vo., the Return of the King in third state with the signature mark '4' and the sagging line of type on p. 49 (previously identified by Hammond as first state), all volumes complete with folded maps of Middle Earth and detailed one of Gandor/Rohan/Mordor tipped in at rear, the latter with ink and pencil marginalia (not affecting map) and tipped into volume 2 with Middle Earth rather than volume 3, which has an additional map of Middle Earth therefore all maps present but in variant order from original, modern crimson morocco gilt, cockerel endpapers and all edges gilt, a fine set.

£9,500 [ref: 94216]



46. TOLSTOY, COUNT LEV NIKOLAYEVICH ['LEO'].

War and Peace.

London, Vizetelly & Co., 1889.

An attractive, early edition of the first English translation.

3 volumes, vols I & III third editions, vol. II second edition, 8vo., half-titles, attractive, modern antique-style speckled half calf gilt, over marbled boards with matching endpapers, lettering pieces to spine, all edges gilt, internally very bright, a fine set.

£1,200 [ref: 98198]



47. WARD, LYNND.

Vertigo. A novel in woodcuts...

New York, Random House, 1937.

The sixth of Lynd Ward's stories without words, relying solely on his visually striking and compelling woodcut illustrations to intertwine three stories of the Great Depression era. Scarce in the original dust-jacket.

First edition, 8vo., woodcut illustrations by Lynd Ward throughout, original patterned cloth, minor rubbing to edges, dust-jacket, slightly browned and rubbed, superficial soiling visible to lower panel, one 20mm closed tear to foot of lower panel, a few minor chips, overall very good.

£750 [ref: 97346]



48. WATERHOUSE, KEITH.

Billy Liar.

London, Michael Joseph, 1959.

A young Englishman dreams of escaping from his working class family and dead-end job as an undertaker's assistant, fantasising in the extreme. Following a series of indiscretions he lies to avoid the consequences and his life becomes chaotic; that is until he has an opportunity to run away and leave it all behind.

First edition, 8vo., publisher's cloth, very slightly bumped, dust-jacket by William Belcher, an excellent example.

£270 [ref: 97638]



49. WHISTLER, REX; WALPOLE, HUGH.

Four Fantastic Tales. Maradick at forty; The Prelude to Adventure; Portrait of a man with red hair; Above the dark circus.

London, Macmillan & Co., Limited, 1932.

A very scarce Whistler dust-jacket, especially in such condition.

First edition, 8vo., title vignette by Whistler, publisher's green cloth, very good, in stunning Whistler-designed dust-jacket, a near fine example, rare thus.

£600 [ref: 98191]



IMPORTANT ASSOCIATION COPY OF AN EARLY JEEVES TITLE

50. WODEHOUSE, P.G.

Carry On, Jeeves!

New York, George Doran, 1927.

The rare first American edition of a collection of ten short stories, some of which had previously appeared in the *Saturday Evening Post*, and some that were new renditions of stories from the collection *My Man Jeeves* (1919), with the first story in the book, *Jeeves Takes Charge*, describing Jeeves' arrival in Bertie Wooster's life. The remaining stories comprise *The Artistic Career of Corky*; *Jeeves and the Unbidden Guest*; *Jeeves and the Hard-Boiled Egg*; *The Aunt and the Sluggar*; *The Rummy Affair of Old Biffy*; *Without the Option*; *Fixing It for Freddie*; *Clustering Round Young Bingo*; *Bertie Changes His Mind*.

AN EXCEPTIONAL ASSOCIATION COPY, INSCRIBED ON THE FRONT FREE ENDPAPER BY WODEHOUSE TO HIS FELLOW LYRICIST AND COLLABORATOR IRA GERSHWIN AND GERSHWIN'S WIFE LEONORE: 'To Lea & Ira Gershwin / With every good wish from the / author; in memory of / all the meals we had in / Suite 701 and all the / lyrics we wrote together / (not to mention the fifty- / -seven you did when I / refused to work). / Last day of 'Rosalie' roadtour; / Jan. 6 1928 / Ritz-Carlton Hotel / Boston / P. G. Wodehouse [drawing of a stick figure].'

Rosalie was an original musical comedy in two acts with a book by William Anthony McGuire and Guy Bolton, music by George Gershwin and Sigmund Romberg, and lyrics by P.G. Wodehouse and Ira Gershwin. Produced by Florenz Ziegfeld, Jr. and directed by William Anthony McGuire, the cast included Marilyn Miller, Frank Morgan, Bobbe Arnst, Margaret Dale and Jack Donohue. After a fortnight of try-outs in Boston, the production opened in New York City on January 10, 1928 and ran for a total of 335 performances. MGM produced a film version of the musical in 1937.

Ira Gershwin (1896 –1983) was an American lyricist who collaborated with his younger brother, composer George Gershwin, to create some of the most memorable songs of the 20th century. With George he wrote more than a dozen Broadway shows, featuring songs such as *I Got Rhythm*, *Embraceable You*, *The Man I Love*, and *Someone to Watch Over Me*. He was also responsible, along with DuBose Heyward,

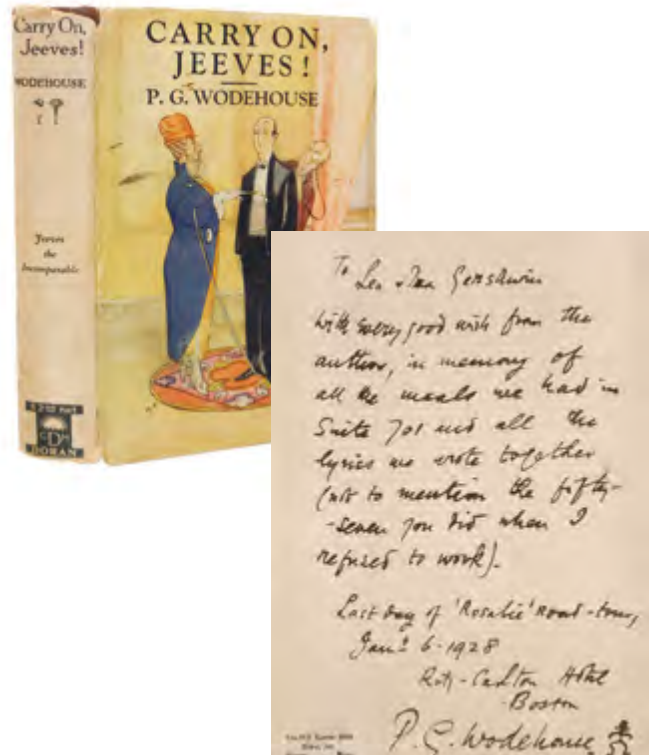
for the libretto to George's opera *Porgy and Bess*. The success the brothers had with their collaborative works has often overshadowed the creative role that Ira played but his skill as a songsmith ensured he was critically and popularly acclaimed well after the premature death of George.

The dust-jacket has been supplied from another copy of the same edition but it is a happy marriage, probably due to an august Aunt's astute arrangement.

First American edition, inscribed by the author to Ira Gershwin, 8vo., front hinge with neat repair, bookseller's small sticker to front pastedown, original brown cloth, overall an attractive copy, in a supplied dust-jacket from the same edition in suitable state, a few minor chips, overall an attractive example. Mcllvaine A34b.

£7,800

[ref: 97323]



51. WODEHOUSE, P.G.

Young Men in Spats.

London, Herbert Jenkins Ltd, 1936.

This first edition was also issued in green cloth with the same design on the spine and boards. The dust-jacket conforms to the first issue as defined by Mcllvaine. This collection of short stories in the main recounts the adventures of various members of the Drones Club and features many characters familiar from Wodehouse's oeuvre, including Freddie Widgeon and the irrepressible Mr. Mulliner.

First edition, 8vo., 8pp., advertisements, contemporary bookplate and bookseller's small sticker on front pastedown, publisher's orange cloth blocked & lettered in black, a near fine copy, pictorial dust-jacket by Gilbert Wilkinson, priced 7'6 to spine, inner edges reinforced with matching inner repairs to a few closed tears including one at spine but a bright, intact example that presents well with no loss. Mcllvaine A55a.

£950

[ref: 97892]



52. WODEHOUSE, P.G.

Eggs, Beans and Crumpets.

London, Herbert Jenkins Ltd, 1940.

An attractive copy of one of the author's best-known collection of short stories, featuring many of his famous characters from the Drones Club such as Mr. Mulliner and Ukridge. Scarce signed thus with a seemingly contemporary inscription, this copy additionally benefits from a deluxe custom-made Sangorski & Sutcliffe box incorporating motifs taken from the title as decorative onlays.

First edition, presentation copy, inscribed by the author on half-title 'With best wishes P. G. Wodehouse', 8vo., 4pp. publisher's advertisements, publisher's orange cloth with black lettering, browning to endpapers, first issue dust-jacket, priced 7'6 on the spine panel, this outlined with pinholes, a little neat restoration to spine ends and corners, overall a bright and attractive example; presented in modern yellow full morocco solander box with decorative onlays by Sangorski & Sutcliffe, spine titled gilt. Mclvaine A62a.

£3,800

[ref: 98370]



53. WOOLF, VIRGINIA.

Autograph letter initialled 'V.W.'

Asheham, Rodmell, [30 May, 1919].

To Clive [Bell], 'Dearest Clive, I'd almost forgotten your indiscretion, & some relic of caution or perhaps mere forgetfulness had made me say nothing even to Leonard [Woolf]. It doesn't seem to me very interesting anyhow. Here we are basking, drowsing, feeling infinitely wise & stupendously philosophic - though it's true that I must now bicycle off to a picnic at Firle. Was the Murrys' party a success I wonder? & what happened to Ott. [Lady Ottoline Morrell]? I had a letter bidding me not come - 'Picasso[sic] party prevented!' Why? Yours V.W.'

AN EXCELLENT LETTER FROM ONE OF THE FOREMOST FIGURES OF 20TH-CENTURY LITERATURE AND A PIONEER OF MODERNISM.

The author is writing to her brother-in-law Clive Bell, himself a prominent, if somewhat controversial member of the Bloomsbury Group who garnered considerable renown as an art critic, most notably perhaps for his development of the theory of 'significant form'. It is not clear what the 'indiscretion' mentioned is, though tempting to speculate that it refers to one of the numerous romantic liaisons he had in the years after his marriage to Woolf's sister Vanessa Bell was effectively over and, she had begun her lifelong relationship with the painter Duncan Grant. The references to bicycling to a picnic at Firle and the party at the house of John Middleton Murry are both splendidly evocative of the Bloomsbury Group in their different ways; the Charleston farmhouse so prominently associated with the group was in Firle, and Middleton Murry had that year become the editor of *The Athenaeum*. He had just commissioned Woolf to write a review for the magazine.

Lady Ottoline Morrell was a famous society hostess, with connections to many of the Bloomsbury Group and their wider circle. She had been introduced by Gertrude Stein to Picasso's art prior to the outbreak of World War I, and had been scheming to have him as the focal point of one her legendary dinners in London ever since. Unfortunately for her Clive Bell had also similarly been trying to socially ensnare the artist, and their resolutely disparate efforts seem to have

discouraged Picasso altogether, who apparently informed Bell that he loathed parties. 'Ott.' did finally get Picasso to visit but only over lunch alongside Diaghilev and Massine at Garsington Manor near Oxford.

8vo. 1 p., horizontal & vertical crease, fading to six words but overall very good, window mounted opposite a photographic portrait of Virginia Woolf, together framed & glazed. The Letters of Virginia Woolf, vol. II: 1912-1922, London, 1976.

£4,250 [ref: 98669]



WOOLF'S LANDMARK FEMINIST LITERARY MANIFESTO

54. WOOLF, VIRGINIA.

A Room of One's Own.

New York & London, The Fountain Press, The Hogarth Press, 1929.

A superior copy of the true first edition, produced in a limited edition of 492 numbered copies signed on the half-title, 42 of which were not for sale and the first one hundred, of which this copy is one, were reserved for issue in Great Britain by the Hogarth Press, founded and ran at that time by Leonard & Virginia Woolf. No dust-jacket was issued.

A Room of One's Own is one of the author's best-known works, and a key essay in the context of both feminist and modernist literary theory; the work was based on two papers read to the Arts Society at Newnham and the Odtas at Girton in October 1928.

First edition, number 67 of 492 copies signed by the author on the half-title, tall 8vo., publisher's maroon cloth, spine gilt lettered, small light scratch to lower cover near spine, overall a fine copy. Kirkpatrick A12a.

£6,000 [ref: 97818]



55. WORDSWORTH, WILLIAM.

The Poetical Works of William Wordsworth. In Eight Volumes.

Glasgow, David Bryce and Son, [circa 1890].

A charming set in excellent condition preserved in the original, rare, folding case.

Deluxe edition, 12mo. 125 by 90mm (5 by 3½ inches), engraved frontispiece to each volume with a further two illustrations to vol. I, publisher's midnight blue morocco, richly gilt spines, all edges gilt, a fine set, publisher's custom-made, folding box covered in diced black calf, embossed 'Wordsworth' and vignette portrait to front, rubbed, a few chips and joints starting but still sound, a superbly original set.

£650

[ref: 98783]



56. BANNERMAN, HELEN.

The Story of Little Black Sambo. No. 4 in the Dumpy Books for Children series.

London, Grant Richards, 1899.

Helen Bannerman originally wrote this story during a long railway journey in India, to send to her two small daughters that she had just left to be educated in her native Scotland. It was eventually published as the fourth title in the 'Dumpy Books' series. Despite controversy it has gone through countless printings and translations, as well as many sequels, imitations, and parodies.

First edition, 12mo., 27 full-page colour illustrations after the author printed by Edmund Evans, pages 4-5 with old repair to gutter, new endpapers, publisher's pale green cloth lettered and blocked in darker green, slight lean and bumping, very minor marking, overall a very attractive copy, presented in modern cloth-backed solander box.

£4,500

[ref: 96849]



57. BAUM, L. FRANK.

The Master Key. An Electrical Fairy Tale. Founded upon the mysteries of electricity and the optimism of its devotees...

Indianapolis, The Bowen-Merrill Company Publishers, 1901.

An intriguing work from the author most famous for his Oz series of books, this recounts the adventures of a young boy whose scientific experiments invoke 'the Demon of Electricity', a mercurial being who endows the boy with various dizzying items of power before the boy decides that mankind is not ready yet for the new knowledge inherent therein.

First edition, first state, 8vo., frontispiece, plates and vignettes by F.Y. Cory, frontispiece tissue-guard torn, hinges pulling slightly, original sage cloth blocked in gilt with inset colour illustration to upper cover, minor rubbing and bumping to extremities, overall a very good copy.

£380

[ref: 98762]



58. BEARDSLEY, AUBREY; MALORY, THOMAS.

[Le Morte d'Arthur]. The Birth Life and Acts of King Arthur, of his noble knights of the Round Table their marvellous enquests and adventures. The achieving of the San Greal and in the end Le Morte Darthur with the dolourous death and departing out of this world of all of them... With an introduction by Professor John Rhys. And a note on Aubrey Beardsley by Aymer Vallance.

London, Dent, 1927.

Third edition, limited to 1,600 copies, Lge. 4to. 292 by 230mm (11½ by 9 inches), lvi, 538pp., 365 designs by Beardsley, including twenty-one plates (two photogravure, five double-page), decorative borders, initials, and chapter headings, a little random spotting to preliminary and terminal pages, otherwise clean and bright, original black cloth gilt, spine and upper cover richly blocked in gilt, others uncut, bevelled edges, top edge gilt, others uncut as published, slightly rubbed and bumped at extremities, otherwise a lovely, bright copy. Lasner 22c.

£1,100 [ref: 97226]



A RARE AND BEAUTIFULLY ILLUSTRATED EDITION OF TWO FAIRY TALES

59. BEAUMONT, EDOUARD (ILLUSTRATOR) & [PERRAULT, CHARLES (AUTHOR)].

Cinderella [WITH] The Two Gifts.

Paris, Boussod Valadon & Co., 1886.

Probably a limited edition but not specified, this charmingly illustrated version was originally published loose leafed and later tabbed into the bespoke binding to allow the leaves to lie flat when open.

Provenance: Annie Cowdray (d. 1932), wife of 1st Viscount Cowdray, Dunecht House, Aberdeenshire, leased in 1907 and purchased in 1912 by Lord Cowdray (bookplate).

First edition thus, folio, 34 unpaginated sheets containing 33 illustrations and vignettes by Edouard Beaumont, most in colour, a very few, random spots, mostly to uncut fore-edge with little affect to pages, later binding of full navy blue morocco by Riviere & Son, the upper cover onlaid with a champagne saucer, rose, butterflies and a bugle bearing a symbolic pennant, top edge gilt others untrimmed, slight bumping to corners, otherwise a unique binding of a rare edition.

£1,250 [ref: 96691]



SIGNED

60. BRIGGS, RAYMOND.

The Snowman.

London, Hamish Hamilton, 1978.

Raymond Briggs' most well-known and best-loved story, subsequently adapted for television in 1982, for which it was nominated for an Academy Award for Best Animated Short Film, and the stage in 1986. There was also a sequel, *The Snowman and the Snowdog*, 2012.

A scarce book in first edition, particularly sought-after signed.

First edition, signed & dated (1981) by the author on the title, small folio, colour illustrations throughout, dedicatee's ink name neatly written to top of front free endpaper, publisher's pictorial boards, usual slight toning and few minor bump, but overall a very good copy.

£1,750

[ref: 97806]



61. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE].

The Hunting of the Snark. An agony in eight fits. By Lewis Carroll. With nine wood-engraved illustrations by Henry Holiday.

London, Macmillan, 1876.

First edition, first printing, with 'Baker' for 'Banker' on page 83.

First edition, 8vo., xi, [3], 83, [3]pp. including one page of advertisements, cover designs and nine illustrations by Henry Holiday, toned, some foxing, mainly to first few pages, less so elsewhere, upper hinge repaired, publisher's cream cloth, age-wear, darkened to spine and extremities, otherwise very good.

Williams-Madan-Green-Crutch 115.

£500

[ref: 97940]



BOTH SIGNED BY THE ORIGINAL 'ALICE'

62. CARROLL, LEWIS [PSEUD. DODGSON, CHARLES LUTWIDGE].

Alice's Adventures in Wonderland [with] *Through the Looking Glass*. Illustrated by John Tenniel.

New York, The Limited Editions Club, 1932 & 1935.

'Alice Hargreaves was the married name of Alice Liddell, for whom Lewis Carroll originally wrote the book. In 1932, during the celebrations of the centenary of Carroll's birth, Alice, who had lived a peaceful life in the south of England for many years, suddenly became a public figure. Her most notable and watched action was a trip to New York to receive an honorary degree from Columbia University' (Lovett & Lovett).

2 volumes, 8vo., limited edition, each numbered 248 of 1,500 copies, signed by Alice Hargreaves on second blank of first volume and limitation page of second volume, signed by the typographer and binder Frederic Ward on limitation page of first volume, engraved frontispiece, title and further illustrations within text by Tenniel, publishers red and blue calf, gilt panels, Tenniel devices to spines, slight wear to extremities, small ink spot to upper cover of first volume, otherwise very good and internally fine.

Williams-Madan-Green, pp. 223 & 233; Lovett and Lovett 90a and 94a.

£4,500

[ref: 98296]



'I AT LENGTH FOUND MYSELF WITHIN VIEW OF THE MELANCHOLY HOUSE OF USHER'

63. CLARKE, HARRY (ILLUSTRATOR); POE, EDGAR ALLAN. *Tales of Mystery and Imagination*.

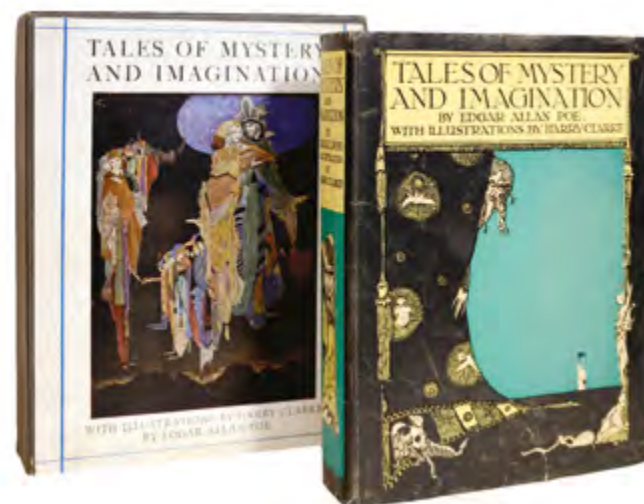
New York, Tudor Publishing Co., 1933.

This, Clarke's second work, is considered by many to be his greatest achievement in his short career, curtailed by tuberculosis. As a boy he trained in his father's stained glass studio in Dublin before matriculating at the Dublin Metropolitan School of Art. During his studies Clarke spent time in Paris under the tutelage of Ernest Taylor and his wife, Jessie M. King. His real feeling for gothic horror can be seen in his Poe illustrations, where tubercular figures rise in agony from pools of black ink.

Deluxe Clarke edition, 4to., 412pp., 8 tipped-in colour plates, 24 black and white plates, fine, publisher's black cloth gilt with paper pictorial label heightened with gilt to upper cover, pictorial dust-jacket, chipped and creased on corners and spine-ends, a few closed tears, mostly to rear panel, original black board box with colour illustrated paper label to entire upper cover, slight dust-soiling, a few chips to edges, otherwise very good, rare in its box.

£750

[ref: 97140]



THE BENZ COPY

64. CRUIKSHANK, GEORGE (ILLUSTRATOR).

Fairy Library. 4 volumes, comprising *Hop O My Thumb*, *Jack and the Beanstalk*, *Cinderella and the Glass Slipper* and *Puss in Boots*.

London, D. Bogue [- George Routledge & Sons], [1853-54].

A FINE, COMPLETE SET OF CRUIKSHANK'S OWN FAIRY TALES, INTERNALLY IN FINE ORDER AND HANDSOMELY BOUND. 'PUSS IN BOOTS IS EXTREMELY RARE' (COHN).

Provenance: Book collector Doris Louise Benz, whose collection was sold by Christie's in 1984 for almost one million dollars (morocco bookplate); a further unidentified bookplate, initialled AJF (?).

First editions, 8vo., blue engraved title, printed title, 32pp. including list of illustrations, [1]p. advertisement; blue engraved title, 32 pp. including printed title and list of illustrations, [1]p. advertisement; blue engraved title, 32pp. including printed title and list of illustrations, [1]p. advertisement; blue engraved title with note from Cruikshank 'To The Public' to verso, 40pp. including printed title, blue [2]pp. advertisements; in total 24 etched plates by Cruikshank, tissue guards, internally clean and bright, bookplates to front pastedowns; uniformly bound in crushed olive Levant morocco by Zaehnsdorf, lettered in gilt to spines, elaborate gilt dentelles (offsetting to fly-leaves); publisher's wrappers bound in (*Puss in Boots* being in the first state, the others second state).

Further information available on request. Cohn 196-199.

£1,750

[ref: 95627]



65. DAHL, ROALD; SCHINDELMAN, JOSEPH (ILLUS.)

Charlie and the Great Glass Elevator.

New York, Alfred A. Knopf, 1972.

The continuing adventures of the Bucket family and the splendid Willy Wonka, catapulted into the heavens via Wonka's special glass elevator; where they encounter the Vermicious Knids, Gnoolies and more. The American edition of *Charlie and the Great Glass Elevator* precedes the first UK edition.

First edition, 8vo., frontispiece and illustrations by Joseph Schindelman, internally fine, original cloth-backed pictorial boards, near-fine, dust-jacket, price-clipped, a little light wear to extreme head of spine with some minor rubbing to top edge of lower panel but overall a fine, bright example.

£480

[ref: 98723]



66. DAHL, ROALD; BLAKE, QUENTIN, (ILLUSTRATOR).

The BFG.

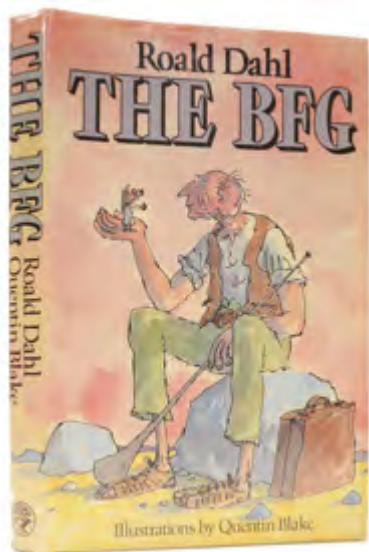
London, Jonathan Cape, 1982.

A very good copy of Dahl's well-known story about Sophie's adventures in Dream Country with the dream-catching Big Friendly Giant (The BFG) and his trumpet. Made into an animated film in 1989 and a live-action film starring Mark Rylance in 2016.

First edition, 8vo., slight toning to edges of text-block, original boards, very small dint to lower board, dust-jacket, very small hole to lower panel but overall a fine example.

£375

[ref: 97883]



67. DETMOLD, EDWARD J. (ILLUSTRATOR).

The Fables of Aesop.

London, Hodder and Stoughton, 1909.

A stunning publication with wonderfully detailed, beautifully printed illustrations, regarded as amongst Detmold's finest work. Twenty-five fables comprising: The Vain Jackdaw; The Ants and the Grasshopper; The Eagle and the Arrow; The Oxen and the Axle Trees; The Town Mouse and the Country Mouse; The She-Goats and their Beards; The Mountain in Labour; The Monkeys and their Mother; The Monkey and the Fishermen; The Hart and the Vine; The Lion and the Three Bulls; The Goat and the Ass; The Birds, the Beasts, and the Bat; The Hare and the Tortoise; The Geese and The Cranes; The Eagle and His Captor; The Wasp and the Snake; The Grasshopper and the Owl; The Fox and the Crane; The Monkey and the Dolphin; The Eagle and the Beetle; The Pomegranate, the Apple-Tree, and the Bramble; The Owl and the Birds; The Lark Burying Her Father; The Wolf and the Goat.

Limited edition, number 11 of 100 copies for the United States of America, signed by the artist, large 4to., 25 tipped-in colour plates, tissue guards, contemporary full, dark green morocco, sumptuous gilt panels to double-sided boards and spine, gilt dentelles, moiré lined, all edges gilt, spine evenly faded, slight fading to boards, light rubbing to corners, otherwise very good and internally fine.

£2,350

[ref: 97079]



68. DETMOLD, E.J. (ILLUSTRATOR).

The Arabian Nights.

London, Hodder & Stoughton, [1924].

Detmold's rarest work and the highlight of any Detmold book collection. The deluxe edition was limited to 100 copies, of which this is number 3, each signed by the artist.

Deluxe edition, 4to., illustrated with twelve full-page colour plates by E. J. Detmold, captioned tissue guards, some plate margins and final leaf of text with slight spotting (not affecting images), publisher's pictorial vellum, gilt, spine gilt, top edge gilt, others uncut, spotting to endpapers but still a very good, bright copy.

£3,500 [ref: 98342]



69. [DISNEY, WALT].

Walt Disney's Sketch-Book of Snow White and the Seven Dwarfs.

London, Collins, 1938.

A gorgeous collection of colour prints and facsimiles of original drawings from the eponymous film, which was released in 1937 and instantly established Walt Disney as one of the world's most innovative and creative film-makers. Along with Pinocchio (1940), it is widely considered to be Disney's greatest film achievement.

'Walt Disney was already a respected name in the film business when he undertook his biggest gamble to date: to produce the first full-length animated feature film from an American studio. Disney had been determined to bring the legend of *Snow White* to the screen ever since he saw a silent-film version of the famed fable in 1917. Literally hundreds of technicians laboured on the expensive production to the extent that it became known as 'Disney's Folly'. Upon its release, however, the film was an immediate box-office sensation and earned praise from no less than the groundbreaking Russian director Sergey Eisenstein, who called it the greatest movie ever made. In 1939 the film was honoured with a special Academy Award' (Encyclopaedia Britannica).

First edition, 4to., (292 x 233mm), 12 tipped-in colour plates, tissue-guards, numerous illustrations, publisher's printed cloth, pictorial dust-jacket, neatly price-clipped, a little rubbed on extremities, darkening to spine and two edges of upper panel, small stain to same, otherwise very good.

£650 [ref: 98753]



70. DULAC, EDMUND (ILLUS.); QUILLER-COUCH, SIR ARTHUR.

The Sleeping Beauty and other fairy tales from the old French.

London, Hodder and Stoughton, [1910].

Comprising: The Sleeping Beauty; Blue Beard; Cinderella; Beauty and the Beast.

Provenance: Bookplate of Staunton Hill with the name Bruce below; possibly Charles Bruce who built Staunton Hill house in West Virginia, USA.

First Dulac edition, 4to., illustrated with 30 tipped-in colour plates within engraved, captioned borders, tissue-guards, small, light corner crease to lower right-hand corner of frontispiece plate, usual age-toning and spotting to endpapers, otherwise fine, publisher's full red morocco ornately gilt-panelled to upper cover and spine, blind embossed to rear cover, a bit rubbed at extremities, otherwise a very good copy, increasingly hard to find in this format.

£1,400 [ref: 98201]



SIGNED

71. [GOLDEN COCKEREL PRESS]. GILL, ERIC.

Art & Love.

Bristol, [Robert Gibbings at the Golden Cockerell Press in Waltham Saint Lawrence Berkshire for] Douglas Cleverdon, 1927.

One of 225 copies signed by the author, from an overall limitation of 260, small 8vo., woodcut device on title and colophon, 6 etched plates by Gill, bookseller's small sticker on front pastedown, original black buckram, minor rubbing, edges uncut.

£500 [ref: 97333]



72. GREENE, GRAHAM; CRAIGIE, DOROTHY (ILLUS.)

The Little Steamroller: A story of adventure, mystery and detection.

London, Max Parrish, 1953.

A fine copy of the last in this series and one of the most attractively illustrated, with Craigie's distinctive vibrant colours used to great effect in rendering snowy airport scenes and the little steamroller itself.

First edition, small 4to., illustrations in colour and tone by Dorothy Craigie, partial toning to endpapers, original pictorial boards, dust-jacket, one small closed tear, rubbing to corner-tips, overall an excellent copy.

£550

[ref: 96960]



73. KIPLING, RUDYARD.

The Jungle Book [WITH] The Second Jungle Book. With Illustrations by J.L. Kipling, W.H. Drake, and P. Frenzeny.

London, Macmillan and Co., 1894-95.

2 volumes, first editions, 8vo. [2, blank], vi, [2, contents], 212pp., frontispiece (with tissue guard) and 42 illustrations including 19 full-page; [2, blank], [6], 238, [2, publisher's advertisements] pp., 39 text illustrations, including head-and tail-piece vignettes and historiated initials; original dark grey/green coated endpapers, Jungle Book with blank book-label to verso of front fly-leaf, Second Jungle Book with book-label to verso of front fly-leaf, otherwise both internally very good, both volumes in publisher's blue cloth, decoratively ruled and pictorially stamped in gilt on front covers and spines and lettered in gilt on spines, all edges gilt, crease down lower half of spine, minor wear to corner-tips and spine-ends but overall very good. Livingston 104 & 116.

£3,000

[ref: 98883]



74. MILNE, A.A.

Winnie-The-Pooh.

London, Methuen, 1926.

The publisher's deluxe bindings came in three colours with green being the most favoured due its similarity to the green cloth of the regular trade edition.

First edition. 8vo., x, [3], 158, [1]pp., illustrations throughout by E. H. Shepard, publisher's deluxe green pictorial morocco, gilt, illustrated 'map' endpapers, all edges gilt, corners very slightly bumped, spine marginally darkened, as usual, faint corner crease to P.127 and endpapers age-toned, otherwise a near-fine example.

£1,750

[ref: 93353]



75. MILNE, A.A.; SHEPARD, ERNEST H. (ILLUSTRATOR).

[The Christopher Robin Books]. *When We Were Very Young; Winnie-the-Pooh; Now We Are Six and The House at Pooh Corner.*

London, Methuen & Co. Ltd, 1930-28.

An unusually fine set of the deluxe 'Monogram' edition of the Winnie-the-Pooh books, so named for the author's gilt-stamped initials to the upper cover. Produced as the first "collected" set, issued after publication of the final Christopher Robin book, *The House at Pooh Corner* (1928), the text block and Shepard illustrations are taken from the concurrent trade editions but presented in special leather bindings. Especially scarce in the original glassine jackets and publisher's card box, albeit the latter with splits and wear.

4 volumes, [the 'Monogram' edition], mixed impressions, 8vo., illustrations and pictorial endpapers by E. H. Shepard, brown satin page marker in each vol., internally fine, uniformly bound in publisher's full brown leather with gilt initials 'AAM' within decorative geometric device and rule borders to upper covers, spines with gilt designs after the original editions, gilt edges, fine examples preserved in the publisher's original glassine jackets, presented in the original plain brown card box (worn).

£2,250

[ref: 98348]



76. POGÁNY, WILLY (ILLUS.); KÁNOS, DR. IGNÁCZ (COMPILER & TRANSLATOR).

Forty-Four Turkish Fairy Tales.

London, George G. Harrap & Co., [1913].

An excellent and uncommon example of Pogány's work, delightfully threading an illustrative narrative throughout the text, punctuated occasionally by the charmingly painted colour plates.

First Pogány edition, small 4to., printed in black & teal, 16 tipped-in colour plates, 26 full-page illustrations, numerous vignettes with captions and pictorial endpapers, all by Pogány, one leaf with small crease to corner, overall internally in fine condition, publisher's light tan cloth blocked & lettered in black, teal and brown, some rubbing and fraying to extremities, general light rubbing to upper cover, minor rolling to spine, otherwise a good example.

£280

[ref: 98215]



A NEAR-FINE EXAMPLE

77. POTTER, BEATRIX.

The Tale of Timmy Tiptoes.

London, Frederick Warne and Co., 1911.

The story of Timmy and Goody Tiptoes is the only Beatrix Potter story apparently set in North America - although this is implicit rather than stated anywhere in the book. All the main animal characters are indigenous to North America: grey squirrels, chipmunks and a 'large bear' but the waters are muddled somewhat by the presence of Yellowhammers (or *Emberiza citrinella*, the birds that sing 'Little bita bread and-no-cheese!') whose range includes Europe and much of Asia but not America.

First edition, first or second printing, with date to title, 16mo., colour frontispiece, plain title vignette and 26 colour plates, pictorial endpapers, publisher's green boards with mounted colour illustration, spine slightly faded, still near-fine overall; preserved in custom-made solander box with upper board of book replicated on lid. Linder p.429; Quinby 20.

£1,250

[ref: 97318]



WITH CLIPPED SIGNATURE OF THE AUTHOR LOOSELY INSERTED

78. POTTER, BEATRIX.

The Tale of Johnny Town-Mouse.

London, Frederick Warne and Co., [1918].

A lovely association copy given the author had been Mrs. Heelis for five years when this book was published.

In 1905, 39-year-old Potter became engaged to her editor, Norman Warne, who died only four weeks later of leukaemia. She fled to Near Sawrey in the Lake District, to a working farm, Hill Top, that she had recently purchased with her royalties. It was the start of a new interest in her life, farming. Though still living with her now ageing parents in London, Potter spent as much time as possible at Hill Top, working on new books for Warne, adding to her farm stock, and acquiring land. On 15 October 1913, aged forty-seven, she married a local solicitor, William Heelis (1871–1945) and settled in Castle Cottage, Near Sawrey, keeping Hill Top as a place in which to draw and to store her treasures. Over the next thirty years, Beatrix Heelis built up her Lake District property and when she died in 1943 at Castle Cottage she left everything to her husband; on his death [two years later] her fifteen farms, numerous cottages, and over 4000 acres of land to the National Trust (Oxford D.N.B.).

First edition, first issue, 16mo., contemporary ownership inscription to half title, colour illustrations throughout, publisher's light green boards with onlaid colour illustration, pictorial endpapers, some fading, with clipped signature of the author ('Beatrix Heelis') loosely inserted.

£1,600

[ref: 98206]



79. POTTER, BEATRIX.

The Tale of Little Pig Robinson.

London, Frederick Warne and Co., 1930.

First edition, 8vo., colour frontispiece, 5 colour plates and 22 further full-page illustrations, very light spotting to illustrated endpapers, otherwise near-fine, publisher's blue cloth, toned, two areas of mottling to extremities of upper cover, spine faded, dust-jacket with pictorial onlay, small light stain to spine and rear panel, otherwise very good.

£575

[ref: 98207]



80. RACKHAM, ARTHUR (ILLUSTRATOR); BARRIE, J.M.
Peter Pan in Kensington Gardens.

London, Hodder & Stoughton, 1906.

Number 172 of 500 COPIES SIGNED BY RACKHAM ON LIMITATION PAGE, 4to., xii, 125, (1)pp. 50 colour plates tipped-in on thick light brown paper including frontispiece, small library label to upper pastedown, light offsetting to title-page and the odd, random spot to text and some tissue-guards, (one guard with crease to upper edge), not affecting plates, publisher's vellum, illustrative gilt block to upper cover, replacement ties, top edge gilt, others untrimmed, slight splaying and dust soiling to covers, spine darkened, otherwise a very good copy.

£3,250

[ref: 97409]



81. RACKHAM, ARTHUR (ILLUS.); INGOLDSBY, THOMAS.

The Ingoldsby Legends, or Mirth & Marvels.

London, J. M. Dent & Co., 1907.

LARGE-PAPER EDITION, NUMBER 40 OF 560 COPIES SIGNED BY RACKHAM ON LIMITATION PAGE, 4to., xix, (blank), 549, (blank)pp., 24 tipped-in colour plates with captioned tissue guards, 12 tinted plates, and 66 black & white drawings within the text, pictorial endpapers, browning to half-title and limitation leaf, otherwise near-fine, publisher's full vellum gilt, top edge gilt, others untrimmed, as published, original silk ties, slight age-toning, otherwise a near-fine copy.

£1,400

[ref: 97419]



WITH ORIGINAL, SIGNED LINE-DRAWING BY THE ARTIST

82. RACKHAM, ARTHUR (ILLUS.); STEPHENS, JAMES.

Irish Fairy Tales.

London, Macmillan and Co., 1920.

First edition, 8vo. x, 318pp., superb, original line-drawing in ink, inscribed and signed by Arthur Rackham, engraved title-page, 16 colour plates including frontispiece, with captioned tissue-guards, the odd, insignificant spot to preliminary and terminal pages, usual browning to free endpapers, else near-fine, publisher's pictorial cloth gilt, evenly toned, slightly rubbed at edges and spine ends mildly bumped, otherwise very good indeed.

£2,500

[ref: 97440]



SIGNED

83. RACKHAM, ARTHUR (ILLUS.); GOLDSMITH, OLIVER.

The Vicar of Wakefield.

London, George G. Harrap & Company Limited, 1929.

Number 533 of 575 copies signed by Rackham on limitation page, 4to., 231, [1]pp., with 12 colour plates, including frontispiece, numerous black & white illustrations within text, pictorial endpapers, publisher's full vellum gilt, top edge gilt, otherwise untrimmed, as published, slight toning to spine, otherwise a near-fine copy.

£1,400

[ref: 97415]



Edition limited to Five Hundred and Seventy-five copies for England and Two Hundred copies for the United States, of which this is No. 533 of the English issue.

Arthur Rackham

84. RAYMOND, ALEX.

Flash Gordon in The Caverns of Mongo.

New York, Grosset & Dunlap, [1936].

A remarkable survivor of 'Boys' Own' reading.

First edition, 8vo., [i-ii,] iii-iv, 1-218, [219], [220, blank]pp., pictorial frontispiece and endpapers by Rob Beebe, publisher's orange cloth lettered in black, pictorial dust-jacket, also by Beebe, closed tears to base of upper panel and corner of rear one, rubbed at extremities, spine-ends chipped, otherwise good to very good.

£500 [ref: 97147]



85. STEADMAN, RALPH (ILLUS.); CARROLL, LEWIS.

Alice in Wonderland.

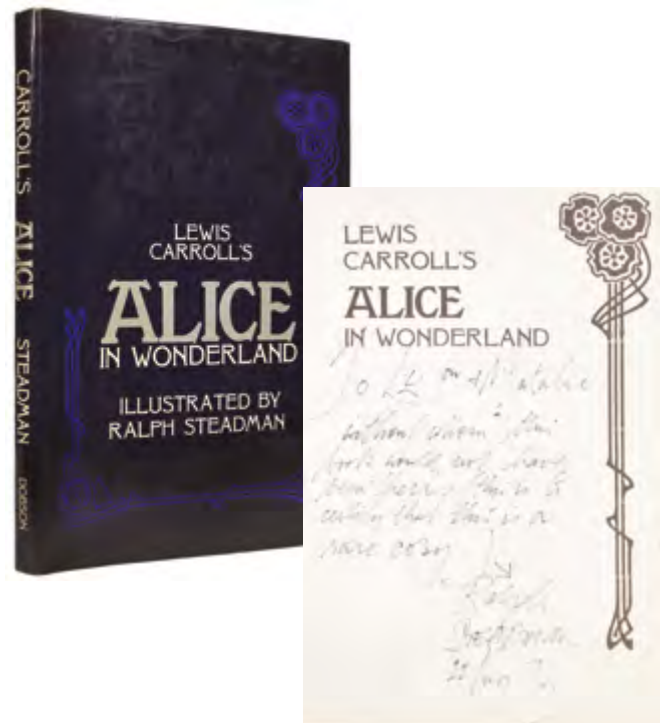
London, Denis Dobson, 1967.

The presentation signature reads; 'To Don and Natalie, without whom this book would not have been...this is to certify that this is a rare copy, Ralph Steadman 22 Aug 70'.

Provenance: Natalie Bruere, advertising executive and acquaintance of Andy Warhol in the 1960s.

Presentation signature by Steadman, 4to. (333 x 224mm), profusely illustrated, age-toning to page ends, publisher's pictorial white boards, black lettering to spine, browning to spine ends, dust-jacket, rubbed with light shelf-wear to extremities, not price-clipped, very good.

£825 [ref: 98055]



86. STEVENSON, ROBERT LOUIS; STEADMAN, RALPH (ILLUSTRATOR).

Treasure Island.

London, Harrap, 1985.

An attractive limited edition of Robert Louis Stevenson's classic tale of piracy and betrayal on the high seas, superbly illustrated by Ralph Steadman and scarce thus with additional autograph inscription and doodle by him. Although the limitation states 250 copies it is thought as few as 50 copies were actually released as Steadman was unhappy with the binding. Scarce, especially signed.

First Steadman illustrated edition, number 220 of 250 copies, signed presentation copy with original abstract doodle & pseudo-date ('20.20.02') by Steadman to the half-title, 4to., pictorial double-page title, illustrations, decoration, initials and pictorial endpapers by Steadman, publisher's full black leather stamped and lettered in pale gold, gilt edges, matching board slip-case, a fine copy.

£400 [ref: 98827]



87. TOLKIEN, J.R.R.

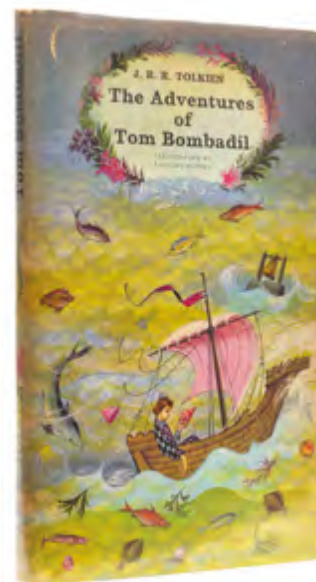
The Adventures of Tom Bombadil and other verses from The Red Book.

London, George Allen & Unwin Ltd, 1962.

A collection of verse-works by the master of Fantasy Fiction, mostly taken from the Third Age of Middle-Earth and including the adventures of jolly Tom Bombadil, famous from *Lord of the Rings* for rescuing Frodo and friends from the barrow-wights.

First edition, 8vo., illustrations by Pauline Baynes, original pictorial boards, a fine copy, dust-jacket, slightly rubbed at corners, overall very good.

£300 [ref: 98129]



A FINE EXAMPLE

88. WALTON, ISSAK; RACKHAM, ARTHUR (ILLUS.)

The Compleat Angler or The Contemplative Man's Recreation. Being a Discourse of Rivers Fishponds Fish and Fishing not unworth the Perusal of of Most Anglers.

London, George C. Harrap & Co., 1931.

Deluxe Limited Edition, number 29 of 775 copies SIGNED BY RACKHAM, 4to. 223, [1]pp., title page illustrated in green and black, 12 full-colour plates with tissue-guards, further black & white illustrations within text, FINE, publisher's full vellum gilt, housed in original light green slipcase with paper label to spine identifying the edition number, loosely inserted flier advertising the artist's The Night Before Christmas; a beautiful copy of a Rackham classic that is also a must for Walton enthusiasts.

£2,200

[ref: 97407]



89. AVEDON, RICHARD; CAPOTE, TRUMAN.

Observations.

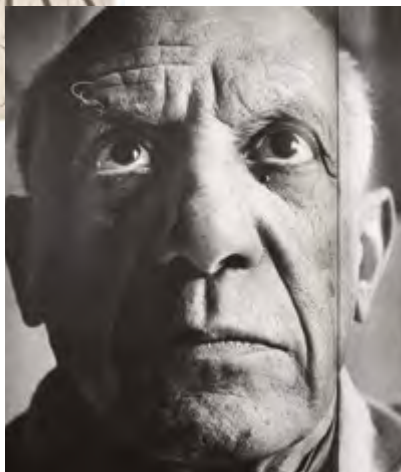
London, Weidenfeld & Nicolson, 1959.

A unique collaboration between author and photographer with salient 'observations' complemented by iconic black & white images.

First edition, folio 385 by 280mm (15¼ by 11 inches), the odd, light mark, else near-fine, publisher's printed boards and original slipcase lettered in red and blue, slight darkening to spine of book, mild yellowing and dust-soiling to slip-case, otherwise very good.

£380

[ref: 98132]



SIGNED BY THE AUTHOR/ILLUSTRATOR

90. BEATON, CECIL.

An Indian Album.

Bombay, Thacker & Co. Ltd., 1945.

Photographs taken by Beaton while Official Photographer for The Ministry of Information, from Beggars to Maharanis.

First edition, INSCRIBED BY CECIL BEATON, 4to., [106]pp, 100 full-page black & white photographic plates, slight age-toning and minor dust-soiling to half-title, otherwise near-fine, modern half morocco over original boards, all edges gilt, a very good copy.

£675

[ref: 96843]



WINDSOR CASTLE SILK OPERA PROGRAMME

91. [BIZET, GEORGES].

'Carmen'. By Command of Her Most Gracious Majesty The Queen/Sir Augustus Harris's Royal Opera Company (From the Opera House, Covent Garden.) Will Appear On Saturday, December 3, 1892.

1892.

Featuring Zélie De Lussan and Eugène Dufriche (opera supremos of their day), conducted by Enrico Bevnigani.

Programme printed on silk, fringed edges, 350 by 300mm (13¾ by 11¾ inches), mounted 520 by 460mm (20½ by 18 inches).

£475

[ref: 97197]



SIGNED BY NUREYEV AND FONTEYN

92. BLAND, ALEXANDER.

Fonteyn and Nureyev the Story of a Partnership.

London, Orbis Publishing, Limited, 1979.

A superb account of the most revered and iconic ballet partnership to date; accompanied by very poignant and evocative illustrations.

First edition, signed by Rudolph Nureyev and Margot Fonteyn on title-page, 4to., 207, [1]pp., numerous black and white photographic illustrations, a few minor marks to endpapers, else fine, publisher's cloth, photographic dust-jacket, a little rubbed at extremities, otherwise very good.

£550

[ref: 98124]



SIGNED BY NUREYEV, ASHTON, DE VALOIS & MACMILLAN

93. The Royal Ballet 1931-1981.

1981.

A commemorative programme of the Royal Ballet's centennial visit to the Metropolitan Opera House, New York, signed by none other than four of the most famous people to have worked there; the ballet dancer, Rudolph Nureyev, ballet dancer, choreographer and founder of the Royal Ballet, Dame Ninette de Valois; ballet dancer, choreographer and former artistic director, Kenneth MacMillan; ballet dancer and choreographer, Frederick Ashton...all of whom were pioneers in their respective fields, leaving a rich legacy that remains today. Nureyev has signed on the title-page, the other three on their biography pages within the programme.

The ballets featured are: *Swan Lake*; *Isadora*; *The Sleeping Beauty*; *Gloria*, *A Month in the Country*; *La Fin du jou*; *Symphonic Variations*; *Rhapsody*; *Hamlet*; *Scènes de ballet*; *Daphnis et Chloé*. Some of the principal dancers performing in this tour were Wayne Eagling, Athony Dowell, Monica Mason and Antoinette Sibley.

4to. 310 by 230mm (12¼ by 9 inches), 65, [1]pp., illustrated with colour and black & white illustrations, publisher's perfect bound card covers, minimal wear, near-fine.

£650

[ref: 98127]



A UNIQUE COLLECTION

94. CARUSO, ENRICO.

[An Extensive Collection of Signed Caricatures and Ephemera by and relating to Enrico Caruso].

1907, etc.

Enrico Caruso, original name Enrico Caruso, (1873 —1921), the most admired Italian operatic tenor of the early 20th century and one of the first musicians to document his voice on gramophone recordings.

Caruso became the most celebrated and highest paid of his contemporaries worldwide. He made recordings of about 200 operatic excerpts and songs; many of them are still being published. His voice was sensuous, lyrical, and vigorous in dramatic outbursts and became progressively darker in timbre in his later years. Its appealing tenor qualities were unusually rich in lower registers and abounded in warmth, vitality, and smoothness.

Salome was first performed in New York on January 21st, 1907 at the Metropolitan Opera House where it caused a nine day furore because of the shocking plot, which tells of the lustful Salome's desire for the prophet, St. John the Baptist. The widespread hostile reaction to the opera, with Solome's frenzied Dance of the Seven Veils and her kissing the dead lips of the Baptist's severed head, given to her on a silver platter, was a favourite topic of discussion of its day.

Caruso obviously took great delight in marking this event with a series of caricatures.

Park Benjamin (1849–1922) American patent lawyer, physician, and writer. In 1918 one of his daughters Dorothy, 25, eloped with Caruso who was 45. Benjamin opposed the marriage, citing the differences in their 'ages, nationality and temperament'.

Comprising:

22 original pencil and pen & ink caricatures, all signed, some dated. The subjects include several of himself and musical luminaries of the day including 12 characters from the opera, 'Salome' by Richard Strauss, in 1907.

A signed photograph of Caruso in costume as the Duke in *Rigoletto*.

A collection of approximately 25 Black & white photographs of Caruso, mostly portrayed in the costume of various operatic roles, some with other performers (some with wear and chipped edges).

Signed menu from the Hotel Knickerbocker, New York, January 1st, 1909 (some damage and loss to two corners).

Typed 'Copie' (sic) of contract dated 7th January, 1909, between Thomas Quinlin [Theatre Agent] and the Metropolitan Opera Company of New York, that 'Signor Enrico Caruso, tenor vocalist of the said Company shall sing in certain concerts in the United Kingdom in the months of August and September, 1909, upon the terms and conditions here in after stated....., 2pp., creased at extremities, rust-offsetting in margin of first page, not affecting text.

Typed copy of letter/contract dated 1909, addressed to Caruso at the Grand Hotel, Paris, written in French, from the Chairman of the Executive Committee of the Metropolitan Opera Company detailing terms, conditions and remuneration for his engagements in Europe and America, single sheet, 2pp.

Three hand-written letters, the first two on the headed paper by Park Benjamin, Caruso's father-in-law to 'Vallentine', the first, dated August 27th 1918 states certain facts concerning Caruso's recent marriage (against his will), to his daughter; such as; 'Mr. Caruso asked my consent to an engagement and was refused in writing, for reason which I am certain would commend themselves to any parent. The Marriage was wholly clandestine...'. He continues to condemn the newspaper reportage, states that Caruso is 'forbidden' from entering his house and writes of his disgust at the whole business. The second letter, to the same recipient, dated September 3rd, is in response to Vallentine's request that he publish the previous letter in the Times, to which Benjamin says; 'Do not publish on any account'... etc., 'best not to add fuel to what now an exploding flame.' The third letter, not on headed paper, dated Sept. 6., in which Benjamin discusses the possibility of Caruso being a war 'slacker' given; 'He was 45 on Feb 25. last - but if the Times is correct....the draft liability does not terminate until the 46th birthday.

Hand-written letter on headed paper, from Caruso's son Enrico Jr., dated June 7th, 1971, to the Executive Director of RCA Records thanking him for the 'Caruso Album, released

by R.C.A. France'. He proceeds to be a little disparaging about the bibliography; 'It is most interesting to note that so much has been said about Caruso by so many who know so little. However the Album is a beautifully designed tribute to the internationally acclaimed genius who was my Father', 2 leaves.

Three editions of 'The Record Collector', 12mo., (18 x 12cm or 7 x 5 inches), October 1951, 240pp. Nov-Dec 1951, 288pp & January 1955, 196pp., the first two reviewing recordings by Caruso; pictorial wrappers, staple-bound, the second spine reinforced with tape, else good.

(Further details available on request)

£11,500

[ref: 97201]



FIRST ENGLISH TRANSLATIONS

95. CHEKHOV, ANTON; GARNETT, CONSTANCE (TRANSLATOR).

The Cherry Orchard [WITH] Three Sisters and Other Plays by Anton Tchekhov [sic] from the Russian by Constance Garnett.

London, Chatto & Windus, 1923.

The other plays included are: Uncle Vanya; The Sea Gull; The Bear; The Proposal; Ivanov; A Swan-Song; An Unwilling Martyr; The Anniversary; On The High Road; The Wedding.

Constance Garnett, née Constance Clara Black, (1861-1946), English translator who made the great works of Russian literature available to English and American readers in the first half of the 20th century. In addition to being the first to render Dostoyevsky and Chekhov into English, she translated the complete works of Turgenev and Gogol, as well as the major works of Tolstoy.

First edition of the first English translation, 2 volumes, 12mo. 162 by 110mm (6½ by 4¼ inches), v, (blank), 273; v, (blank), 298pp., mild offsetting to plain endpapers, else fine, publisher's green cloth, gilt spines, blind embossed upper boards, spines faded, otherwise very good.

£550

[ref: 98776]



UNIQUE - FROM THE PLAYWRIGHT'S LIBRARY

96. COWARD, NOËL.

Design For Living. A Comedy in Three Acts.

New York, Doubleday, Doran and Company, Inc., 1933.

Noël Coward's own copy of his play Design for Living, which was produced for Broadway in 1933, starring Coward, Alfred Lunt, and Lynn Fontanne.

First edition, 8vo. (10), 139pp., some minor spotting to preliminary pages, else fine, contemporary full red morocco by Launder, New York, gilt-panelled, spine gilt with playwright's initials at base, top edge gilt, fading to spine and upper edge of upper board, offsetting to lower edge, corners a little bumped, otherwise very good.

£350

[ref: 98777]



SIGNED BY THE COMPOSER

97. ELGAR, EDWARD.

The Dream of Gerontius by Cardinal Newman, set to Music for Mezzo-Soprano, Tenor and Bass Soli, Chorus and Orchestra by Edward Elgar, (Op. 38).

London, Novello & Co., [circa, 1900].

The Dream of Gerontius is considered to be one of Elgar's greatest religious compositions; based on Cardinal Newman's poem about a soul's journey through to its judgement and beyond. Unfortunately, due to inadequate rehearsals, the first performance at Birmingham in October 1900 of this complex and original work proved to be a failure but the majority of the critics recognised its greatness. Fortunately, the composition was rescued from oblivion by a second performance under Julius Butts at Dusseldorf in December 1901, then again at the Lower Rhine Festival in Dusseldorf in May the following year (after which it also won British favour). Following this latter performance, Richard Strauss praised Elgar as the first English progressive musician. The work dispenses with the traditional mixture of recitatives, arias, and choruses, using instead a continuous musical texture in the same vein as Richard Wagner's operas.

In the first decade after its premiere, the Roman Catholic dogma in Newman's poem caused difficulties in getting the work performed in Anglican cathedrals and a revised text was used for performances at the Three Choirs Festival until 1910.

Elgar disapproved of the use of the term 'oratorio' for the work, though his wishes are not always followed. The piece is widely regarded as his finest choral work and some consider it his masterpiece.

Provenance: The Hon. Elizabeth Mabel Bailey (1862 - 1952), the eldest daughter of John Russell Bailey, 1st Baron Glanusk. Elgar's wife, Alice met her in July 1909 at a rehearsal for the Three Choirs Festival. She wrote to Elgar in 1929 about the tenor Henry Wendon.

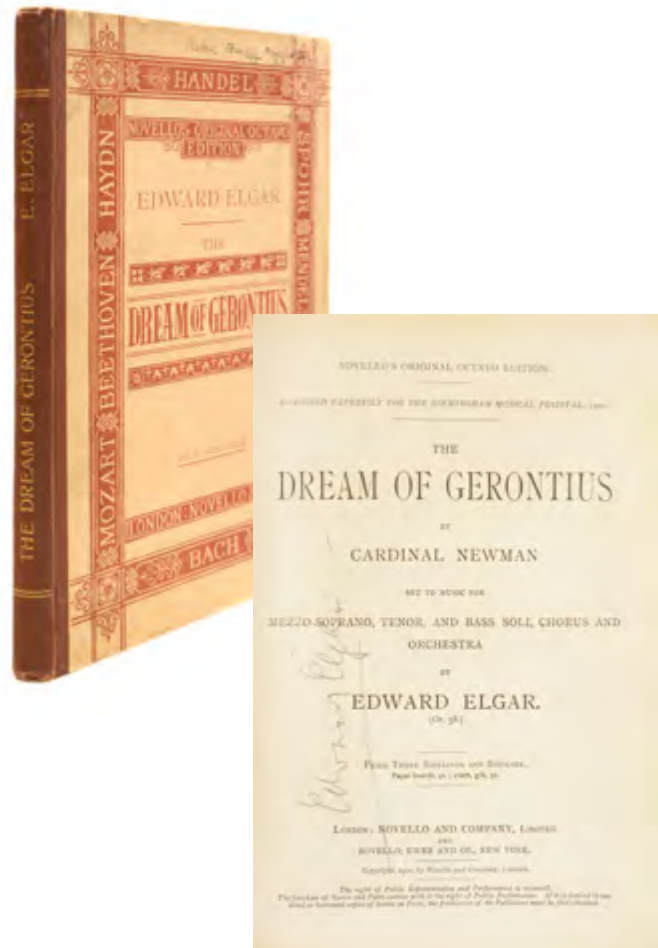
Boldly signed vertically by the composer 'Edward Elgar' to title-page, large 8vo. viii, [2], 177, [1]pp. and 11 pages of advertisements, a few small pen and pencil annotations relating to performances in 1912 and 1924 to early leaves, probably in the hand of Mabel Bailey whose ownership signature appears on

the upper cover, free endpapers browned, publisher's cloth-backed printed boards, slightly rubbed and soiled but in the main a very good example in original, unrestored state.

An Elgarian Who's Who by Martin Bird.

£2,900

[ref: 97555]



INSCRIBED

98. GIELGUD, [SIR] JOHN; SHAKESPEARE, WILLIAM.

Hamlet [WITH] Loosely Inserted Programme of the same. The Arden Edition... Edited by Harold Jenkins. The Arden Edition... Edited by Harold Jenkins.

London, Methuen, 1982.

Inscribed by Gielgud: 'To Peter - happy memory of our Indian love-lyric, from an old ex-Hamlet gratefully, John Gielgud /Jaipur. Feb. 1983.' This refers to Gielgud's filming, on location in India, of The Far Pavilions, a five-hour, three-part mini-series for television (subsequently televised in January 1984); the recipient was probably Peter Duffell who directed the production.

The loosely inserted programme of a production of Hamlet, starring Gielgud, at the Theatre Royal, Haymarket, dates from 1944. Many felt this to be his most successful production.

8vo. xvii, (blank), 574pp., signed presentation inscription from John Gielgud to front free endpaper, publisher's blue cloth, a little rubbed at extremities, spine darkened, internally fine; programme for Gielgud's performance of Hamlet at the Theatre Royal, Haymarket, loosely inserted, sm. 8vo., single folded sheet, printed on all sides, mild soiling and creasing, otherwise very good.

£375

[ref: 98790]



RARE SIGNED COPY

99. PINTER, HAROLD.

Landscape and Silence.

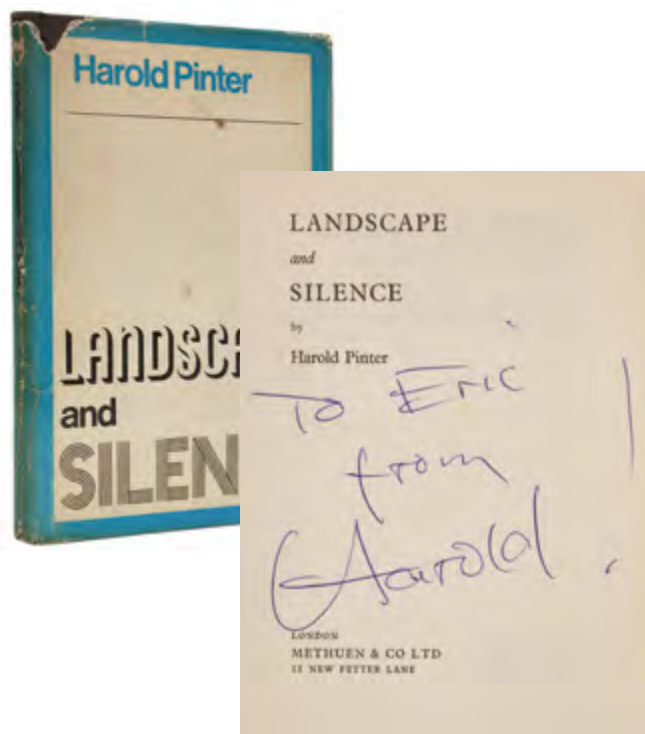
Warwick, The Greville Press, 1969.

Eric Kahane was Pinter's French translator.

First edition, signed presentation inscription from the author to Eric [Kahane] to title, 8vo., 61, [3]pp., small stain to upper free endpaper and affecting lower corner margin of pages 9-11, occasional biro encircling, a few marginal notes and one section of text line-scored through on pages 45-46, possibly from performance usage, else good, publisher's boards, dust-jacket, browned, spine ends and corners chipped, extremities rubbed and a little soiled and creased, small loss to upper edge, otherwise good.

£450

[ref: 97813]



**100. RAVILIOUS, ERIC (ILLUS.); RICHARDS, J.M.
High Street.**

London, Curwen Press for Country Life Ltd., 1938.

THE FIRST EDITION OF ONE OF THE MOST CHERISHED ILLUSTRATED BOOKS OF THE 20TH CENTURY, especially apropos at this time of national mourning for the demise of the traditional high street...

Eric Ravilious, (1903-1942) artist, designer and wood-engraver, produced his first lithograph in 1936. The 'High Street' series of lithographs (1936-1937) was based on an idea of an 'alphabet of shops' given to him by his friend and collaborator, Helen Binyon. Ravilious had initially proposed it to the Golden Cockerel Press, but Curwen's great interest in lithography saw them subsidise the project. Ravilious drew the images directly on the stone at the Curwen Press. The exquisitely executed colour plates show a range of shop fronts including an undertaker, an oyster bar, a baker/confectioner, and a cheesemonger. Although not a limited edition, only about 2000 copies were ever printed as all the lithographic plates were destroyed during the Blitz. In 2008 the Mainstone Press published a history of the project, (present here) which set out to locate and identify Ravilious' twenty-four businesses and shop fronts.

First edition, large 8vo., 24 colour lithograph plates and plain wood-engraved title vignette by Eric Ravilious, contemporary ownership inscription to front free endpaper, publisher's pictorial boards, minor, historic repair to spine, rubbing to extremities, slight bumping to corners and spine-ends with wear to the latter.

£2,750 [ref: 98886]



101. SHAKESPEARE, WILLIAM.

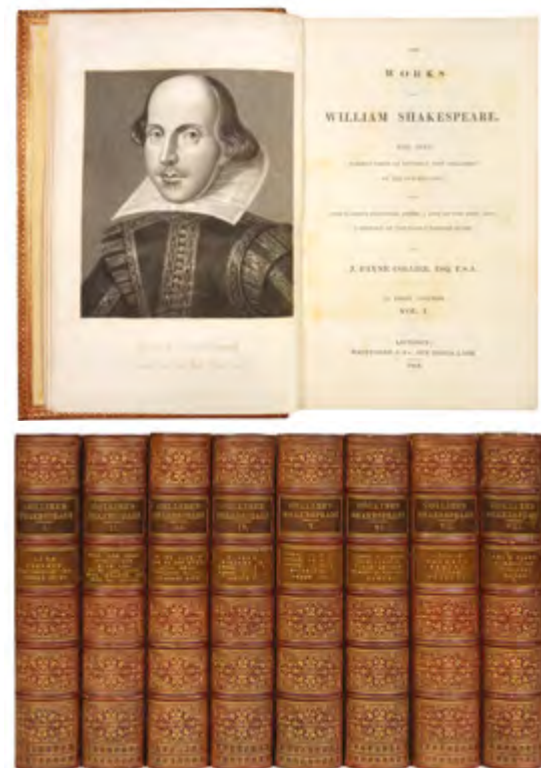
The Works... The text formed from an entirely new collation of the old editions; with the various readings, notes, a life of the poet, and a history of the early English stage.

London, Whittaker & Co., 1844.

Provenance: Milltown Park, Ireland (bookplate and location label to front paste-downs and stamp to title of vols II-VIII).

Eight volumes, 8vo., engraved portrait frontispiece of Shakespeare, browning and spotting to endpapers, else near fine, contemporary full crushed morocco by J. Wright, extensively gilt-panelled to boards and spine, a few marks and slightly rubbed at extremities, otherwise very handsome.

£1,900 [ref: 96239]



102. SHAKESPEARE, WILLIAM; LOWINSKY, THOMAS (ILLUSTRATOR).

The Merchant of Venice, printed from the Folio of 1623.

London, Shakespeare Head Press for Ernest Benn, 1923.

The Shakespeare Head Press printed a series of plays by Shakespeare in 1923, in celebration of the tercentenary of the publication of the First Folio, from which the texts were taken. Each play was printed in two editions, one of 450 copies on rag paper and the deluxe edition, of which this copy is one, limited to 100 copies on Batchelor's Kelmscott hand-made paper and specially bound by Zaehnsdorf, signed by the illustrator, Lowinsky, the art editor, Albert Rutherstone, and by Harley Granville-Barker, who wrote the introductions.

Limited edition, number 14 of 100 signed copies for commerce on Batchelor's Kelmscott hand-made paper, bound by Zaehnsdorf, 4to., [8], ix-xxxviii, [2], 97, [3 (woodcut device, colophon, blank)] pp., with 5 colour collotype plates by Whittingham & Griggs after Walker (each with tissue guard), 22 woodcut illustrations by Lowinsky in text; publisher's vellum by Zaehnsdorf with gilt exhibition stamp to lower pastedown, borders gilt, spine lettered directly in gilt, top-edge gilt, others uncut, sewn on 5 sunken cords with linen hinges; very lightly dust-stained, corners minimally bumped, very slight spotting, nonetheless a very good copy.

£600 [ref: 98617]



SIGNED BY STRAVINSKY

103. STRAVINSKY, IGOR.

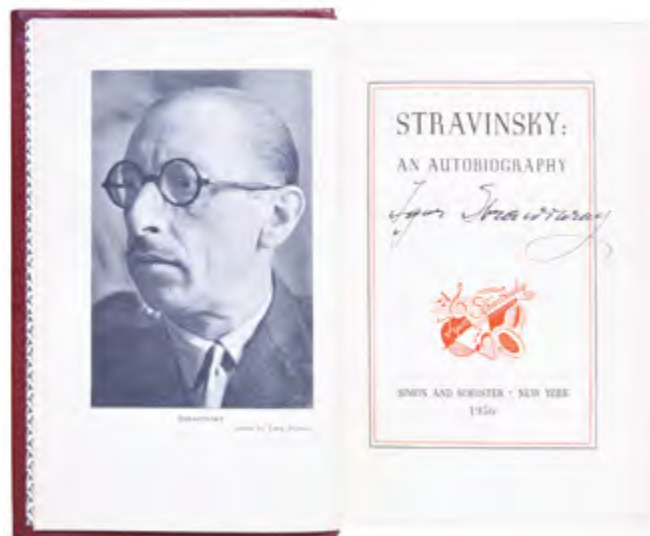
Igor Stravinsky An Autobiography.

New York, Simon and Schuster, 1936.

Igor Fyodorovich Stravinsky, (1882 - 1971), Russian-born composer whose work had a revolutionary impact on musical thought and sensibility just before and after World War I. His compositions remained a touchstone of modernism for much of his long working life. The premiere of *The Firebird* at the Paris Opéra on June 25, 1910, was a dazzling success that made Stravinsky known overnight as one of the most gifted of the younger generation of composers.

First edition, 8vo., SIGNED IN INK ON TITLE PAGE BY THE AUTHOR, photographic portrait frontispiece and seven further plates, modern full maroon morocco, top edges stained red (original), near-fine.

£1,100 [ref: 97801]



104. WARHOL, ANDY.

Andy Warhol's Index (Book) with the assistance of Stephen Shore, Paul Morrissey, Ondine, Nico/special photographs by Nat Finkelstein, Mr. Christopher Cerf, Mr. Alan Rinzler, Gerald Harrison, Akihito Shirakawa and particularly David Paul/ Factory Fotos by Billy Name.

New York, Random House, 1967.

Stated 'First Printing', 4to. 280 by 215mm (11 by 8½ inches), numerous black & white, some colour illustrations, fold-outs, inserts, pop-ups, the often missing balloon is present but perished with resultant adhesion to page and a little attendant loss, as is usual, four of eight tabs present on the 'For A Big Surprise' page, folding polygon present with string but lacking elastic band, publisher's reflective silver and black illustrated card covers, without price-sticker to upper cover, minor wear to extremities, binding solid but cracked internally, otherwise a very good and near-complete copy of this rare and iconic publication.

£750

[ref: 98415]



105. WEBER, BRUCE.

O Rio de Janeiro: A Photographic Journal.

New York, Alfred A. Knopf, 1986.

The American fashion photographer Bruce Weber is widely known for his advertisement campaigns for Calvin Klein, Ralph Lauren, Pirelli, Abercrombie & Fitch, Revlon, and Gianni Versace, as well as his work for Vogue, GQ, Vanity Fair, Elle, Life, Interview, and Rolling Stone magazines.

First edition, folio, drawings by Richard Giglio, full page photographs by the author, publisher's pictorial stiff wrappers, very minor wear, otherwise near-fine.

£750

[ref: 98621]



**'AFTER A GOOD DINNER ONE CAN FORGIVE ANYBODY, EVEN
ONE'S OWN RELATIONS'**

106. WILDE, OSCAR.

A Woman of No Importance.

London, John Lane, 1894.

Inscribed by legendary actor Vincent Price on the first blank:
'My Best/Vincent Price'.

Vincent Price had a one-man show, *Diversions and Delights*, in which he portrayed Oscar Wilde; it ran from 1977 until 1980 to great acclaim. According to many accounts, anti-homosexual crusader Anita Bryant condemned the show; Price is reported to have said that Wilde had already written a play about her: *A Woman of No Importance*.

Further details available on request.

Provenance: Joseph Groves (bookplate).

First edition, one of 500 copies, 8vo., [xvi], [155], [1](blank), [16](publisher's ads)pp., inscribed by Vincent Price, many pages unopened, toned but fine, publisher's cloth with gilt designs by Charles Shannon on the spine and covers, generally faded, slightly more so to spine, some light marks and spots, otherwise a very good, tight copy. Mason 402.

£1,750

[ref: 97738]



Special Interest & Sport

107. [ARCHITECTURE]. DIRCKS, RUDOLPH (EDITOR).

Christopher Wren AD 1632-1723. Bicentenary Memorial Volume Published Under The Auspices Of The Royal Institute Of British Architecture.

London, Hodder & Stoughton, 1923.

Limited edition, number 35 or 250 copies only, 4to., thirteen colour plates with captioned tissue-guards, numerous black and white architectural plans and drawings including two folding, publisher's full vellum gilt, top edge gilt, slight splaying to covers otherwise exceptionally bright, a fine example.

£475

[ref: 98355]



108. [BEEKEEPING]. WHITE, W[ILLIAM].

A Complete Guide to the Mystery and Management of Bees. Containing Instructions how to manage them with respect to their Breeding, Gathering, Swarming, Hiving, Feeding, &c. to considerable Advantage...

London, Printed for the Author, [1771].

A splendid copy of White's scarce but highly regarded work on bee management, in the introduction to which the author notes: 'I can never testify enough my abhorrence of the cruelty of destroying the bees, when the honey is taken away; for which reason, I have here given such directions, that the honey may be taken away and the bees preserved'. This copy has been sumptuously bound in contemporary red morocco with elaborate gilt-work, unlike most copies. It seems highly likely that this work was specially bound for the author for presentation, perhaps to the recipient of the printed dedication in the work, Lord Compton, of Castle Ashby House in Northamptonshire, not far from Shutford near Banbury where White himself lived.

First edition, tall 8vo. xvi, 94, [1]pp., engraved frontispiece with explanation of the frontispiece leaf present at end, woodcut decorations, mild marginal age-toning and very occasional minor marking but overall internally very good, contemporary marbled endpapers, handsomely bound in full red contemporary morocco with elaborate gilt foliated & decorative borders to covers, spine with decorative gilt compartments within raised bands, slight wear to head of spine with small superficial split to head of lower joint, minor rubbing to corner-tips, overall a very good copy, free of restoration. British Bee Books 123; Fussell p.97

£2,500

[ref: 98736]



109. [BOTANY]. MILLER, PHILIP.

Figures of the most Beautiful, Useful and Uncommon Plants described in the *Gardeners Dictionary*, exhibited on three hundred copper plates, accurately engraven after drawings taken from nature. With the characters of their flowers and seed-vessels, drawn when they were in their greatest perfection. To which are added, their descriptions, and an account of the classes to which they belong, according to Ray's, Tournefort's, and Linnæus's method of classing them...

London, Rivington, 1809.

A LOVELY COPY OF ONE OF THE MOST DECORATIVE BOTANICAL WORKS OF THE EIGHTEENTH CENTURY.

Born in south-east London, Miller was chief gardener at the Chelsea Physic Garden from 1722 until he was pressured to retire shortly before his death. According to the botanist Peter Collinson, who visited the physic garden in July 1764 and recorded his observation in his commonplace books, Miller 'has raised the reputation of the Chelsea Garden so much that it excels all the gardens of Europe for its amazing variety of plants of all orders and classes and from all climates...' Miller corresponded with other botanists, and obtained plants from all over the world, many of which he cultivated for the first time in England and is credited as their introducer. His knowledge of living plants, for which he was elected a Fellow of the Royal Society, was unsurpassed in breadth in his lifetime. *The Figures* was intended as an accompaniment to Miller's *The Gardeners Dictionary*. This was one of the most popular gardening books of its time, affordable to a wide range of people because Miller kept the cost down by not including many illustrations. In the *Figures* Miller provided a most luxurious set of plates including a selection by Georg Dionysius Ehret, the greatest flower painter of the eighteenth century. It provides a superb record of plants in cultivation at the time, some very rare.

2 volumes, folio (43 x 27.5 cm), vi, 32; [2], 33-74, 15 pp., 300 original hand-coloured copper plates (2 folding), after Ehret (16 plates), Miller, and others, occasional light spotting and soiling, generally clean and crisp, modern black half morocco over marbled boards, uncut, an excellent example. Dunthorne 209; *Great Flower Books* p.121; Henrey 1387; Hunt, 566 (1760 edition); Nissen 1378; Pritzel 6241.

£10,000 [ref: 98634]



110. [BRITISH ARMY]. [ANON.]

General regulations, and orders for the Army.

London, Printed and sold by W. Clowes and Co., 12th August, 1811.

Provenance: Robert Page, Holebrook, Somerset (armorial bookplate).

First edition, 8vo., xix, [1], 326, [2 blank] pp., Preface by Harry Calvert, Adjutant-General, on behalf of His Royal Highness, the Prince Regent, offsetting and tape residue to upper endpapers and the odd spot to last few leaves, otherwise remarkably clean, contemporary marbled boards in modern half calf to style, red letting piece to spine gilt, original marbled edges.

£450

[ref: 94537]



INSCRIBED BY QUEEN VICTORIA

111. [BRITISH ROYALTY]. HRH THE PRINCE CONSORT. [PRINCE ALBERT].

The Principal Speeches and Addresses...

London, John Murray, 1862.

Provenance: Rev. George Prothero (1818-94), Rector of St. Mildred's Church, Whippingham; Chaplain-in-Ordinary to Queen Victoria in 1866; Canon of Westminster in 1869; officiated at the funeral of Charles Darwin in 1882.

8vo., signed presentation copy from Queen Victoria to the Rev. George Prothero, Vicar of Whippingham Church with her inscription on fly-leaf, frontispiece portrait of Prince Albert, natural toning throughout, very faint spotting to frontispiece and fly-leaves, else very good, publisher's cream pebble-grained cloth, gilt stamp crest on upper cover, top edge gilt, others uncut, slightly soiled, darkened, mostly to spine but wholly original and strong, overall very good.

£2,200

[ref: 98196]



INSCRIBED BY QUEEN MARY

112. [BRITISH ROYALTY]. BENSON, A.C. (EDITOR).

The Book of the Queen's Dolls' House... By Permission of H. M. The Queen.

London, Methuen & Co., 1924.

A near-fine set; published to mark the completion of a gift to Queen Mary of a superb doll's house designed by Lutyens. Designed to scale and with unprecedented precision including two hundred books written in their author's own hands and a collection of over seven hundred watercolours by living artists. Contributors included; G. K. Chesterton, A. E. Housman, Sir Arthur Quiller-Couch, William Russell Flint, Arnold Bennet, Sir Arthur Conan-Doyle, Percy Macquoid, Lady Cynthia Asquith, Gertrude Jekyll, E.F. Benson, Somerset Maugham, Joseph Conrad and many, many more.

2 volumes, number 1449 of 1,500 copies, presentation signature in ink of Queen Mary to front free endpaper, 4to. 253 by 190mm (10 by 7½ inches), 92 plates (24 colour), vol. i, [Dolls House], xiv, 249pp., vol. ii [The Library], xiv, 384pp., the odd, random spot, otherwise fine, publisher's cloth-backed blue boards, paper labels to spines, spares to rear of each vol., Royal monogram to upper covers, dust-jackets, slight sunning to spines, small split and chip to one jacket slip-case, some fading, Queen Mary's compliment's card loosely inserted.

£2,250 [ref: 98049]



113. [BRITISH ROYALTY/FASHION]. CHRISTIE'S [AUCTION HOUSE].

Dresses from the Collection of Diana, Princess of Wales: A Charity Sale Conducted by Christie's on a Not-For-Profit Basis To Be Sold Without Reserve/Wednesday 25 June 1997 at 6:30 p.m. at Christie's, 502 Park Avenue at 59th Street New York, New York 10022.

New York, Christie's, 1997.

Folio, 430 by 305mm (17 by 12 inches), 204 pp., Bidding Form loosely inserted, containing 80 designer dresses worn by the Princess of Wales, fully illustrated in colour and in black & white, publishers blue cloth boards, pictorial dust-jacket, a little rubbed, mostly on upper corners, otherwise very good and internally fine.

£675 [ref: 98165]



114. [CHRISTIANITY]. [BINDING].

The Book of Common Prayer [WITH] The Whole Book of Psalms [WITH] A New Version of the Psalms of David, fitted to the tunes used in Churches by N. Brady D. D.... and N. Tate, Esq.

Cambridge, J. Baskerville, 1762.

Provenance: Sir Henry Hope Edwardes, 10th Baronet (1829-1900; bookplate).

Three works in one volume, 12mo., contemporary red panelled morocco gilt, outer panel single fillet border, inner panel with a foliate and floral border, floral corner pieces, spine gilt in six compartments, raised bands, gilt turn-ins, gilt edges, a few peripheral spots to extremities of a few pages, otherwise near fine. Gaskell 20, 21 and 22.

£1,400

[ref: 93643]



115. [CHRISTIANITY]. [BIBLE].

The National Comprehensive Family Bible. The Holy Bible with an abridgement of the commentaries of Scott and Henry and containing also many thousand critical and explanatory notes selected from the standard authors of Europe and America. The Commentaries condensed, and the whole edited by the late Rev. John Eadie,...

[Circa 1920].

Folio, coloured frontispiece illustration and 'illuminated' title, xv, (blank and 2 leaves of 'Family Register' and 'Roll of Honour', 1214, (2), 60pp., 29 chromolithographs with tissue-guards (one torn), mild foxing to endpapers, the odd fingermark to margins, otherwise fine, publisher's crushed morocco gilt, fielded relief to upper cover, blind panelled, blind tooled to ribbed spine, decorated embossed brass corners and clasps, all edges gilt, a lovely copy.

£600

[ref: 96848]



SIGNED BY THE AUTHOR

116. [CLOCKS]. SYMONDS, R.W.

Thomas Tompion His Life & Work.

London, B.T. Batsford, Ltd., 1951.

A superb publication about the most important British clock-maker and his clocks, which even today, is regarded as the definitive publication on the subject. The list of subscribers reads like a Who's Who of antiques and book dealers as well as numerous libraries and institutions.

First, limited edition, number 5 of 350 copies, signed by the author on front free endpaper, 4to. xvi, 32pp., colour frontispiece plate and further, numerous black & white photographic plates and illustrations, publisher's half red morocco gilt, top edge gilt, other uncut, slight fading to spine, otherwise a fine copy with the original cloth slip-case.

£550

[ref: 98164]



THE HEIGHT OF 1930S STYLE AND SOPHISTICATION

117. [COCKTAILS]. CRADDOCK, HARRY.

The Savoy Cocktail Book.

London, Constable & Company, 1930.

An Art Deco classic, here in very good condition with stunning illustrations. Scores of cocktail recipes from the 'Cupid' to the 'Trilby', with occasional anecdotes and further recipes chapters for *Sours and Toddies; Flips; Egg Noggs; Tom Collins; Slings; Shrubs, etc.*, *Punches; Wine; Champagne; Port.*

First edition, 8vo., 288pp., illustrated throughout in colour by Gilbert Rumbold, publisher's cloth gilt, Art Deco foil design to upper board, lower board gilt, a little rubbed, more so on corners, otherwise a very superior copy and internally fine.

£1,400

[ref: 97808]



118. [COOKERY]. PRICE, ELIZABETH.

The New, Universal, and Complete Confectioner; being the whole art of confectionary made perfectly plain and easy. Containing a full account of all the various methods of preserving and candying, both dry and liquid, all kinds of fruit, flowers and herbs; Also the various ways of clarifying sugar; and the various methods of keeping fruit, nuts, and flowers, fresh and fine all the year round...the whole revised, corrected, and improved.

London, for A. Hogg, [circa 1800].

An attractive copy of an early, rare work on the confectioner's craft. Opinions vary it seems on the date of publication but the address given for A. Hogg in the imprint would indicate sometime between 1785 & 1804.

12mo., viii, 172pp. (last 4pp. misnumbered), followed by 24pp. advertisements, copper-engraved frontispiece depicting a lady handing a receipt book or similar to her maid, foxing and some toning, offsetting from frontispiece onto title, frontispiece and title neatly tipped onto later stub, with small closed tear stopping just short at lower edge of frontispiece plate-mark, but overall internally sound and in good order, handsomely bound in antique-style modern sprinkled calf, repeated gilt motif and gilt-lettered leather title-label to spine. cf. Biting p.382; cf. Cagle 938-939; cf. Maclean p.118

£1,250

[ref: 97942]



119. [COOKERY]. GLASSE, HANNAH.

The Art of Cookery Made Plain and Easy; which far exceeds any thing [sic] of the kind yet published...A New Edition.

London, 1767.

British cookery writer Hannah Glasse (1708-1770) remains best known for this recipe collection, first published in 1747, anonymously and remained a best-seller for over a century. One of the work's key innovations was the author's pledge to democratise the business of cookery, promising in the introductory note to readers that the language contained within was intended so that domestic servants could understand it.

8vo. vi, (24), 384, (24)pp., occasional, light spotting, some soiling to title-page, otherwise very good, later half morocco over marble boards, spine gilt, rubbed at extremities and on boards, otherwise very good.

£575

[ref: 98781]



IN SUPERB CONDITION

120. [CRICKET]. GRACE, W.G.

Cricket.

Bristol & London, J.W.Arrowsmith, 1891.

Limited deluxe edition of 652, SIGNED BY THE AUTHOR, crown 4to. xii, 512pp., 45 illustrations including frontispiece portrait of Grace, a few random spots, else near-fine, publisher's half black morocco, top edge gilt, others uncut, usual browning to endpapers, slightly rubbed, else a near-fine copy. Padwick 433

£1,300

[ref: 96952]



121. [CRICKET]. CROMBIE, CHAS. (ILLUSTRATOR).

Laws of Cricket.

London Kegan Paul Trench Trubner & Co., [1905].

Oblong 4to., 12 colour plates, colour advertisement for Perrier at rear, the logo also appears on the title-page and to the verso of each plate, title-page browned (as usual), a bit soiled, the odd, mild fingermark to margins, otherwise plates very bright, publisher's illustrated buff boards, rubbed and soiled, corners bumped, otherwise firm, with pristine endpapers.

£550

[ref: 98417]



122. [CRICKET & FOOTBALL]. [VARIOUS].

British Sports and Sportsmen - Cricket and Football.

London, 'British Sports and Sportsmen', 1917.

Every aspect of cricket, rugby (Rugby Football) and football (Association Football) is covered.

Limited edition, number 309 of 1000 copies, folio, fourteen tissue-guarded photogravures including Frontispiece of W.G. Grace and numerous illustrations, many taken from photographs, publisher's chamfered red morocco, gilt, marbled endpapers, gilt Anthemion dentelles and all edges gilt, very slight rubbing to extremities and fading to spine, otherwise an exceptionally fine example.

£650

[ref: 97982]



123. [CURIOSITY]. DELAIT, MADAME [CLÉMENTINE].

[The Bearded Lady].

Clémentine Delait (1865-1939), together with her husband Joseph, ran the 'Café Delait' in Thaon-les-Vosges, which was later re-named to the 'Café de La Femme à Barbe' (Café of the Bearded Lady) - from which premises she sold photographs of herself. These signed postcards, with the Delait frank to the reverse, were clearly bought directly from Delait at her Café.

THREE RARE FRENCH PRINTED PHOTOGRAPHIC CARDS of Madame Clementine Delait, the celebrated bearded lady, each of the postcards signed by Delait in ink to the front bottom right and franked to the rear with her personal franking device, dated August 1911, at Thaon-les-Vosges, France, insignificant rubbing at tips of corners, postally unused, each 150 by 95mm (6 by 3¾ inches), in very good condition, triptych mounted, 515 by 30mm (20¼ by 1¼ inches).

£875

[ref: 98034]



124. DARWIN, CHARLES.

On the Origin of Species by Means of Natural Selection; or the Preservation of favoured Races in the Struggle for Life.

London, John Murray, 1860.

This copy correctly dated 1860 on title-page although a few were dated 1859; it also has the 32pp. publisher's catalogue dated January, 1860 and the binder's ticket of Edmonds & Remnants on the rear paste-down.

'This was the largest printing of any edition or issue in Darwin's lifetime... The misprint 'speceies' is corrected and the whale-bear story diluted, an alteration which Darwin later regretted, although he never restored the full text.' (Freeman).

'In the late 1830s Darwin became increasingly convinced that species were not immutable. Instead, he thought they changed over long periods of time into new forms. He first called this his "transmutation theory". After further reading and observation, he devised the phrase "natural selection" to describe the process whereby the species best suited to their environment survived, producing young that were similarly adapted to their surroundings. As Darwin was writing a large book compiling evidence for his argument, he received an essay from Alfred Russel Wallace who also described natural selection. After publishing Wallace's essay in a paper that included his own ideas, Darwin was compelled to respond quickly by writing a shorter book than the one he had been working on. This "abstract," as he called it, was published in 1859. One of the book's strengths was its astounding compilation of facts supporting his theory of transmutation.

During his lifetime, *The Origin* went through six English editions, some of which included significant revisions while still retaining the overall concept of transmutation, which by the late 1860s came to be known as Evolution.' (Cornell University Library)

Provenance: Contemporary pencil ownership to rear free endpaper with the same name repeated in ink on the first page of the Introduction.

[Second edition], fifth thousand. 8vo. in 12s, ix, [1], 502, [32 (publisher's advertisements)]pp., mild corner crease to top right-hand corner of pp. 421-427, a few very occasional spots, otherwise very good, publisher's green cloth, boards blocked in blind, spine darkened, a little bumped on extremities, a few marks to rear board, abrasion to upper pastedown, professional repair to upper hinge and lining of spine, otherwise very good. Freeman 376; Norman Coll. 1025; cf. PMM 344b.

£8,500

[ref: 98394]



125. [FASHION/TOPOGRAPHY]. SALTER, TOM;
ENGLISH, MALCOLM (ILLUS.); WHITEHEAD, DAVID (ED.)

Carnaby Street.

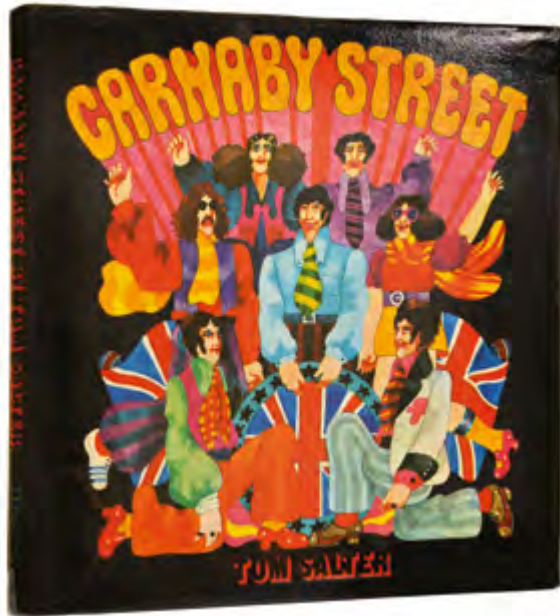
Walton-on-Thames, M. & J. Publishing, [1970].

A wonderful copy of this uncommon work charting the history and development of London's famous Carnaby Street, compiled by the man behind the hugely influential fashion stores 'Gear' in Carnaby Street, founded in 1966. The psychedelic illustrations by Malcolm English are strongly reminiscent of the work produced by Alan Aldridge for Yellow Submarine and Margaret Sutton for We Love You Beatles.

First edition, small 4to., colour illustrations by Malcolm English throughout, including fold-out panorama of Carnaby Street on Saturday morning, monotone map endpapers, publisher's laminated pictorial boards, dust-jacket, an excellent copy.

£350

[ref: 98148]



126. [FOOTBALL]. GIBSON, ALFRED; PICKFORD, W.M.

Association Football & The Men Who Made It.

London, Caxton, 1905-1906.

First edition of this classic early account of the growth of the game in the United Kingdom.

Four volumes, 4to. 237 by 156mm (9¼ by 6¼ inches), numerous plates and illustrations, a very few light, marginal fingermarks, publisher's pictorial blue cloth gilt, designed by John Hassall, darkening to spines, ends bumped, some light surface soiling to boards, mostly to volume I, otherwise a very good set of a much sought-after and increasingly difficult title to find.

£750

[ref: 98050]



**127. [HUMOUR/CARTOGRAPHY]. HARVEY, W.H.,
[ALEPH].**

**Geographical Fun, being Humorous Outlines of Various
Countries. Comprising 12 maps,**

London, Hodder and Stoughton, [1868]

A charming set of maps depicting the European countries in caricature form. The author was the London doctor and journalist William Harvey (1796-1873), best-known perhaps for his book *London Scenes and London People* (1863). The maps incorporate references to political and national events affecting Europe at the time, including representations of Bismarck and Garibaldi.

A set of 12 chromolithograph caricature maps of European countries, comprising: England, Scotland, Wales, Ireland, France, Spain & Portugal, Denmark, Italy, Russia, Germany, Holland & Belgium, Prussia. Image size: 280 by 230mm (11 by 9 inches). Mounted size: 430 by 380mm (17 by 15 inches).

£3,600

[ref: 96950]



**128. [HUNTING]. EDWARDS, LIONEL; WALLACE,
HAROLD FRANK.**

**Hunting & Stalking the Deer. The pursuit of red, fallow
and roe deer in England and Scotland.**

London [&c.], Longmans, Green & Co., Ltd., 1927.

First edition, 4to., title printed in red & black, 8 colour plates with captioned tissue guards, numerous monochromatic illustrations and plates, publisher's cloth, a very good copy.

£200

[ref: 96890]



129. [LANDSCAPE GARDENING]. REPTON, HUMPHRY.

Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic architecture.

London, T. Bensley for J. Taylor, 1803.

AN IMPORTANT WORK WHICH PROVIDES 'A GUIDE TO [REPTON'S] APPROACH TO LANDSCAPE DESIGN, WITH EXPLANATIONS OF HIS AIMS AND HIS METHODS OF ACHIEVING THEM IN SPECIFIC INSTANCES.'

The book is a compilation of texts from a number of the Red Books he had composed since his last publication, many of them now lost - those for Balstrode, Corsham, Gayhurst, Shardeloes, and West Wycombe. Several are now in American collections - those for Armley, Brandesbury, Culford, Ferney, the Royal Fort, Bristol, and Stonelands.

'Repton's *Observations* is, in effect, a handbook of tricks of the trade, or rather profession, for, unlike Capability Brown, who had usually contracted himself for work, Repton acted only as a consultant and overseer.' - Millard. 'The overlays in Repton's books on landscape gardening, by means of which he showed selected prospects before and after he had turned his hand to them, have caused collectors to treasure his engravings as curiosities but they are remarkable as well for the evidence of his draughtsmanship'. (Ray)

First edition, 4to. (34 x 27 cm), stipple-engraved portrait frontispiece, 25 aquatint plates and 2 line-engraved plates, of which 12 are hand-coloured or tinted and 12 plates have overlays, 10 aquatint head and tail pieces and numerous woodcut illustrations in text, 2 of the vignettes with overlays, folding plate at page 208 with tears into image repaired, contemporary half calf, joints and extremities repaired, lightly worn.

Millard, British Books, 65 (second edition); Abbey Scenery 390; Berlin Kat. 3431; Ray 38.

£8,500

[ref: 91546]



130. [ORNITHOLOGY]. BREE, CHARLES ROBERT.

A History of the Birds of Europe, not observed in the British Isles.

London, George Bell, 1875-1876.

As well as this title, Charles Robert Bree (1811–1886) also wrote and illustrated; *Popular Illustrations of the Lower Forms of Life*, which he said would 'make the study of natural history more intelligible to the general public than a more rigid adherence to scientific, systematic writing would have done'.

Bree was a member of the Colchester and District Natural History Society, which annually awards the Dr. Charles Bree Cup to the member who does the most for nature and conservation. When the British Medical Journal recorded Charles Bree's passing, it made no mention of his Darwin dissent or the two books he wrote challenging evolution.

Provenance: Edwin J. Poyser (armorial bookplate).

5 volumes, 'second edition, enlarged', 4to., 253 wood-engraved plates (all but one hand-coloured), very occasional spotting, mostly to fore-edges from which very slight, occasional weeping to page extremities but very minor, green half morocco gilt, for Henry Sotheran, top edge gilt, fading to spines, otherwise very good and internally near fine.

£1,250 [ref: 98227]



131. [ORNITHOLOGY]. MORRIS, FRANCIS ORPEN.

A History of British Birds [WITH] A Natural History of the Nests and Eggs of British Birds.

London, Bell and Daldy, 1870.

6 volumes, second edition, 4to., 365 hand-coloured plates, contemporary red half morocco, top edge gilt, slightly rubbed at extremities of spine, darkening to spines, restoration to head of vol. I, otherwise sound, presentable and internally fine.

£1,250 [ref: 98228]



132. [PHILOSOPHY]. RUSSELL, BERTRAND.

A Critical Exposition of the Philosophy of Leibniz.

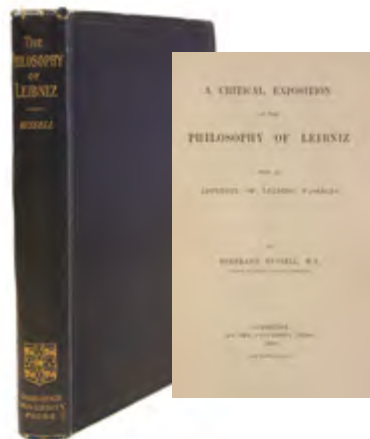
Cambridge, at the University Press, 1900.

THE FIRST EDITION OF RUSSELL'S FIRST STRICTLY PHILOSOPHICAL WORK, one of the most important studies of Leibniz ever published. It established an approach to studying philosophers of the past that emphasises the philosophical rather than the historical. In Russell's own words, 'Philosophic truth and falsehood, in short rather than historical fact, are what primarily demand our attention in this inquiry.' His interpretation emphasised the logical and deductive power of Leibniz's system in opposition to the standard interpretations that had previously led Russell to believe that the Monadology (one of Gottfried Leibniz's best known works representing his later philosophy) was a kind of fantastic fairy tale.

First edition, 8vo., ink mark to last leaf otherwise internally fine, publisher's dark blue cloth, closed split to lower joint with slight fraying to spine ends, overall an attractive, bright copy.

£580

[ref: 97697]



SIGNED PRESENTATION COPY BY THE AUTHOR

133. [POLITICS]. CHURCHILL, WINSTON.

Lord Randolph Churchill.

London, Macmillan and Co. Limited, 1907.

Inscribed: 'To J. S. Rankin from Winston S. Churchill May 1924.'

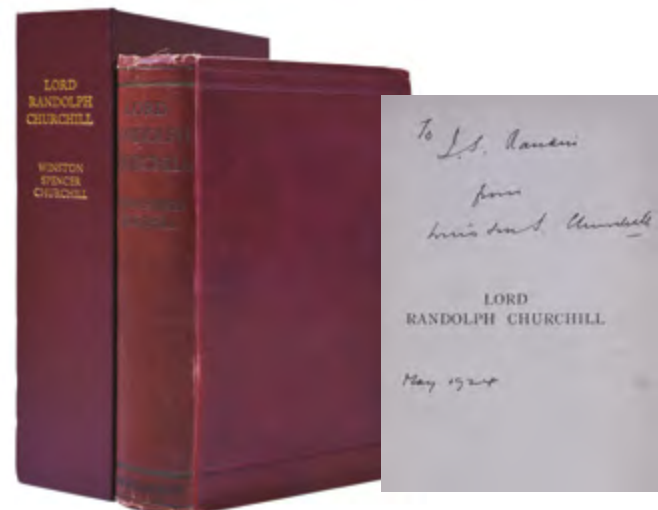
Originally published in 1906, Churchill's biography of his father Randolph (1845-1895) was well received and the following year reissued in this single volume format.

This copy bears an inscription to J. S. Rankin, probably the Conservative politician, James Stuart Rankin (1880-1960), who was elected M. P. for East Toxteth, Liverpool from 1916-1924; he was the brother of the Liverpool shipbuilder Sir Robert Rankin and would have been 27 at the time of the presentation and Churchill only 6 years older.

Second edition, inscribed by Churchill on half-title, 8vo. xix, (3), 907pp., five inserted illustrations or facsimiles throughout, including portrait frontispiece, a few minor spots to preliminary pages, offsetting from tissue-guard to title, upper hinge split but strong, else fine, publisher's red cloth, covers double-ruled in blind, spine ruled and lettered in gilt, top edge gilt, rubbed at extremities, spine darkened, bumped to head and foot, otherwise very good, preserved in a modern maroon cloth solander box.

£3,800

[ref: 98780]



134. [POLITICS]. CHURCHILL, WINSTON.

[Autograph Letter Signed by Winston Churchill].

1907.

Letter signed to [H.A.F.] Currie, on Colonial Office paper [but actually near Nairobi] 6 November 1907, writing to the manager of the Uganda Railway during his 'African Journey' to discuss plans for a deep water harbour at Kilindini [Mombasa, the coastal starting point of the Uganda Railway], asking initially for a proposal for a floating landing stage alongside the new jetty, 'I presume ships would have to be warped up to such a stage by means of buoys strong enough to resist the current', putting two further proposals as to freight payments and the construction of a bonded warehouse at Nairobi; including in a postscript with praise of Uganda Railway, which reflects 'high credit on everyone concerned in its upkeep & management,'

Full transcript:

'Private' 6 Nov 1907/Dear Mr. Currie,

What could you do for £30,000 in providing deep water accomodation [sic] at Kilindini? Pray propose use a plan for a floating landing stage to be moored alongside the near jetty corrected with it by ramps upon pontoons; the stage to be equipped with cranes & a line of railway to run along it from end to end. I presume ships would have to be warped up to such a stage by means of buoys strong enough to resist the currents. Your proposal is needed not to serve as a basis for exact estimates - for time does not admit of that - but to provide data for consideration of policy.

Will you consider further (a). allowing freights to be paid for upon delivery and not as at present in advance & (b). how far would the erection of a bonded warehouse at Nairobi modify the existing proposals for customs buildings at Kilindini. I am not convinced of the necessity [?] for new station buildings here. Perhaps you will talk to me about this when I come back.

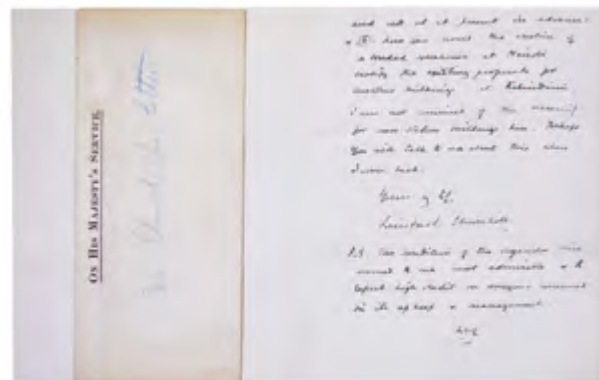
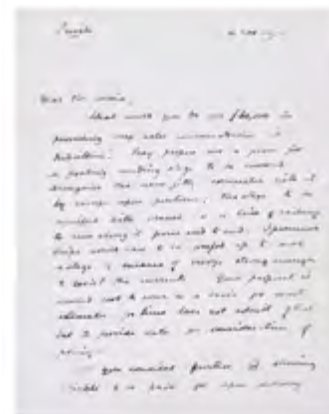
Yours of the [Colonial Office], Winston S. [sic] Churchill.

P.S. The condition of the Uganda line seemed to me most admirable & to reflect high credit on everyone in its up keep [sic] & management. WSC'

4to. 180 by 225mm (7 by 8¾ inches), 2pp. on a bifolium, ink A.L.S., two horizontal folds to facilitate envelope insertion, dust-soiling to rear blank panel, otherwise very fine and well preserved, with associated, later envelope, pre 1952, printed 'On His Majesty's Service.', 'Mr. Churchills [sic] letter', written below.

£6,500

[ref: 98713]



135. [POLITICS]. CHURCHILL, WINSTON.

[Photographic Portrait].

1910.

Photograph taken by Elliot & Fry of Winston Churchill in uniform signed and dated during the period when he was Home Secretary in Asquith's Liberal Government.

In February 1910, Churchill was promoted to Home Secretary, giving him control over the police and prison services and he implemented a prison reform programme. He introduced a distinction between criminal and political prisoners, with prison rules for the latter being relaxed. He tried to establish libraries for prisoners and introduced a measure ensuring that each prisoner must put on either a lecture or a concert for the entertainment of prisoners four times a year. He reduced the length of solitary confinement for first offenders to one month and for recidivists to three months and spoke out against what he regarded as the excessively lengthy sentences meted out to perpetrators of certain crimes. He proposed the abolition of automatic imprisonment of those who failed to pay fines and put a stop to the imprisonment of those aged between 16 and 21 except in cases where they had committed the most serious offences. Of the 43 capital sentences passed while he was Home Secretary, he commuted 21 of them.

The firm of Elliott & Fry was founded in 1863 by Joseph John Elliott (1835-1903) and Clarence Edmund Fry (1840-1897), who opened their first premises at 55 Baker Street where they remained until 1886. The firm employed a variety of operators who took the photographs, including Francis Henry Hart and Alfred James Philpott in the Edwardian era, Herbert Lambert and Walter Benington in the 1920s and 1930s and subsequently William Flowers. In the early 1940s the studio was bombed and most of the early negatives were destroyed. Shortly after the firm's Centenary in 1963 it was taken over by and amalgamated with Bassano & Vandyk. The National Portrait Gallery owns all the surviving negatives.

Depicting Churchill in uniform (4th Queen's Own Hussars), head and shoulders, vintage silverprint, signed on mount "Winston S. Churchill 14 June 1911", 280 by 320mm (11 by 12½ inches), framed and glazed 480 by 410mm (19 by 16¼ inches), evenly age toned, otherwise very good.

£8,500

[ref: 98712]



SIGNED, WITH AN ADDITIONAL LETTER, ALSO SIGNED

136. [POLITICS]. CHURCHILL, WINSTON.

The World Crisis 1911-1914; [WITH] tipped in letter from the Author.

London, Thornton Butterworth, 1923-31.

A unique set, not only signed by the Author to volume one but also retaining the original correspondence between Churchill and the recipient, as well as the latter's notes to the binder. Bound by one of the most prestigious binders in the country, Bayntun Riviere.

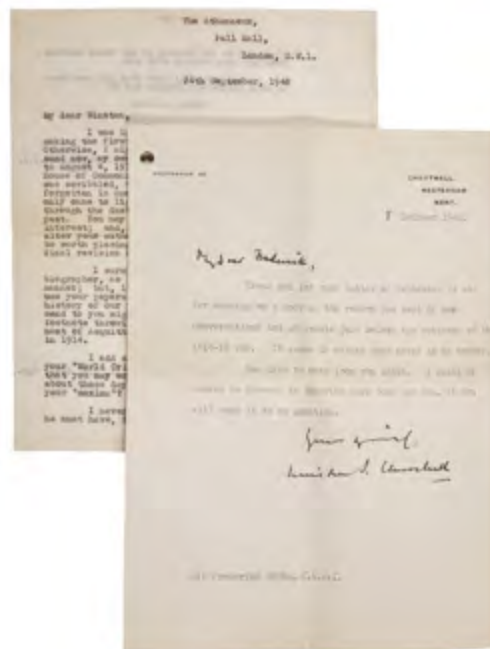
Sir Alexander Frederick Whyte KCSI (1883-1970) was a British civil servant, Liberal Party politician, writer and journalist. While MP for Perth, Whyte served as parliamentary private secretary (1910-15) to Winston Churchill, who was Home Secretary (1910-11) and then First Lord of the Admiralty (1911-15). Whyte's letter is dated 24th September 1948 and refers to some notes he was belatedly sending him regarding the events of 29 July to 4 August 1914. Evidently, Whyte has used these notes and memories to annotate the relevant pages of volume 1 where he was personally involved and sent the notes on to Churchill. Whyte's letter states that these notes 'might be material for an authentic footnote throwing some light on the awkward predicament of Asquith's cabinet in the last days of peace in 1914'. Whyte also adds a request that if he were to send the first volume of Churchill's 'World Crisis' to him would he 'write on the fly-leaf a word or two about those days in which I was "pars minima" to your "maxima"?'. Churchill's reply, Chartwell, 8 October 1948, thanks Whyte for his note and for sending him copies of the records of 'our conversations and of events just before the outbreak of the 1914-18 war. It seems to strike some notes in my memory' and agreeing to inscribe the book for him.



First editions, six volumes, 8vo., illustrated throughout with portraits, maps and plans, some folding, black & white plates and maps including some folding, scattered pencil annotations and marginalia to volume 1 by Sir Frederick Whyte, a few notes shaved, author's signed presentation inscription to front flyleaf of volume 1, 'Inscribed for Frederick Whyte by Winston S. Churchill 1948' with related note by the recipient in pen and pencil beneath, a further ink note by Whyte giving instructions to binder at end of contents to volume 1., very occasional and random spotting, otherwise fine, modern blue crushed morocco gilt by Bayntun Riviere, all edges gilt, slight splaying of boards, otherwise near-fine; TOGETHER WITH A TYPED LETTER INITIALLED FROM WHYTE TO CHURCHILL AND A TYPED LETTER SIGNED, FROM CHURCHILL TO WHYTE in reply, both folded and preserved in an old envelope tipped on to front pastedown of volume 1, with Whyte's pen and pencil notes to rear flap. Presented in a custom-made slip-case.

£15,000

[ref: 98269]



AN EXCEPTIONALLY BRIGHT SET

137. [POLITICS]. CHURCHILL, WINSTON.

The Collected Works.

London, Hamlyn for the Library of Imperial History, 1973-6.

The only collected works of Britain's most famous 20th century statesman, comprising all fifty of Churchill's published titles, complete with the four volumes of Collected Essays published later in 1976. See appendix to Cohen, *Bibliography of the Writings of Sir Winston Churchill*, Volume I (pp. 1098-1104): 'the print run never exceeded 2,000 copies and only 1,750 sets were ever published. Moreover, it appears that these were only bound as ordered.'

Centenary Limited Edition, thirty-eight volumes, 8vo., illustrated with photographic plates and maps, publisher's full vellum, gilt borders, armorial device to upper covers, gilt lettering to spines, all edges gilt, each volume preserved in the original green slip-case with gilt armorial device, fine, possibly unread. Cohen AA1.1-34

£8,900

[ref: 98368]



SIGNED PHOTOGRAPH AND LETTER

138. [POLITICS]. THATCHER, MARGARET.

[Official Photograph of Margaret Thatcher [WITH] A.L.S. on 10 Downing Street letterhead].

1990 & 1987.

An official photograph of the Prime Minister signed less than three weeks prior to her resignation. The letter was written as she approached her third term in office.

The letter reads: 'Dear Mr. Cooper, When I was taking the agate enamel brooch from its box to wear, last week, I could not recall writing to thank you for your most charming gift. I do indeed apologise for the omission - the more so because I was thrilled to receive it and keep it for special occasions. You are most generous and I am very grateful. Since I came to Bally [?], life has continued at an even more hectic pace-especially with the Moscow visit. That is now part of history but we are following it up with contacts with our American and European friends. The news on the economy is good and we believe it will continue good in the coming months. With renewed thanks and best wishes. Yours sincerely/Margaret Thatcher.

A black & white photograph of Lady Thatcher, three quarter length, seated at 10 Downing Street with a bronze statue of Florence Nightingale to the left, mounted and signed, annotated on the reverse (not her hand): 'signed 7.11.90', in fine condition; with associated hand-written letter on headed, Prime Ministerial paper dated 10th April 1987, thanking a Mr. Cooper for his gift to her, single fold crease, otherwise fine.

£375

[ref: 98857]



INSCRIBED BY 'THE IRON LADY'

139. [POLITICS]. THATCHER, MARGARET.

Statecraft.

London, Harper Collins, 2002.

First edition, INSCRIBED ON TITLE-PAGE, large 8vo., 486pp., colour illustrations, publisher's cloth boards, photographic dust-jacket, small printing blemish to base edge of upper panel (as usual), else a fine copy.

£375

[ref: 96844]



140. [SILVER DESIGN]. [ANON.]

[Collection of Watercolour Designs for Silverware].

South Germany, [late 19th century].

ATTRACTIVE COLLECTION OF UNUSUAL DRAWINGS FOR SILVERWARE ITEMS, most probably made by the prestigious W.M.F. factory.

World-famous Württembergische Metallwarenfabrik, better known as the W.M.F. factory, has been a tableware manufacturer since 1853. By 1900 the firm had become the world's first producer and exporter of metallic products, mainly inspired by the style of Jugendstil and Art nouveau. Their 3-letter logo has since been associated with refined silverware and premium cutlery.

A series of 9 watercolours, each framed and glazed, overall size: 440 by 633mm (17¼ by 25 inches). These charming watercolours include drawings of champagne flutes, trays, teapots, gravy boats, plates, coffee pots and sugar bowls. All the drawings use a base of various shades of black, white and grey to represent the bulk of the piece. The smaller details are vividly coloured, such as the gilt tint of the inner parts, the light blue reflection of crystal, the brown of teapot handles and the pink, green and yellow of the refined and lively motives covering one of the tea sets. Each has a caption written in German giving a description of the item, including its weight and series number. All of the pieces are adorned with beautiful motives representing flowers, curved lines, laurels and ancient patterns.

£12,500

[ref: 89944]



141. [SHOOTING]. [VARIOUS].

British Sports and Sportsmen - Shooting & Deerstalking.

London, Hazell, Watson & Viney Ltd., [1900]

Every aspect of shooting and deerstalking is covered, in addition to which there are chapters on dog training, modern methods of shooting, 'great shoots and great shots' and personalities of the day.

Limited edition number 309 of one thousand copies printed, folio, nine tissue-guarded photogravures and numerous illustrations, many taken from photographs, publisher's chamfered red morocco, gilt, marbled endpapers, gilt Anthemion dentelles and all edges gilt, minor abrasive wear to covers, otherwise a fine copy.

£550

[ref: 97983]



Judaica

SIGNED

142. BEN-GURION, DAVID.

Israel: A Personal History.

New York, Funk & Wagnalls/Sabra Books, 1971.

ONE OF 2,000 NUMBERED COPIES, SIGNED BY BEN-GURION BENEATH HIS FRONTSPIECE PORTRAIT.

A fine copy of Ben-Gurion's history of the Jewish settlement in Palestine and the founding and first decades of the State of Israel. The story is told from Ben Gurion's subjective point of view, largely relying on historic documents, personal correspondence and speeches. Ben Gurion shares his views on the history of the Jewish people since the tribes of Abraham, through the first Jewish settlements in the 19th century's Palestine, to the rise of the Zionist movement, the British Mandate years and the establishment of the Jewish State of Israel.

First edition, 8vo. xxii, 862pp., number 1226 of a limited edition of 2000 copies, signed by Prime Minister Ben-Gurion, publisher's dark blue morocco gilt, top edge gilt, moiré silk linings, a fine copy.

£2,250 [ref: 98903]



143. [BIBLIA HEBRAICA]. MAIUS, JOHANN HEINRICH & BURCKLIN, GEORGIUS CHRISTIANUS (EDITORS).

Torah, Neviim u'Ktuvim. Biblia Hebraica, ad optimorum tam impressorum, speciatim Clodii, Leusdenii, lablonski, Opitii.

Frankfurt ma Main, Johann (Ioannis) Philipp Andreas, 1716.

Scholarly edition of the complete Old Testament (Hebrew Bible), edited by Maius and Burcklin, the third and last of a series of the Frankfurt editions called by Masch 'Biblia Clodiana'. According to Darlow and Moule (5143) 'The text is mainly based on the Athias-Leusden edition of 1667, (No. 5134)'.

Beautiful full-page copper plate engraving to frontispiece depicts Moses, Aaron, King David with a harp kneeling in front of the Ark of the Covenant, the sky with God's name suggested by the three 'Yod' letters in the glowing triangle (also appears underneath together with a reference to Ezekiel 1:28, which explains the mythical creatures depicted in the cloud). The engraving also includes the title in Hebrew and name Maius as the editor.

The magnificent early 18th-century binding was most likely custom-made for a wealthy patron, bearing his armorial crest on the front cover.

Octavo, one volume bound in two, text in Hebrew and Latin, contemporary morocco binding with gilt raised bands, twin labels and fine ornamental gilt tooling to spine and boards, gilt gauffered edges. Darlow & Moule 5143.

£5,000 [ref: 98761]



144. HERZL, THEODOR.

Der Judenstaat. Versuch einer modernen Lösung der Judenfrage.

Leipzig and Wien, M. Breitenstein, 1896.

In 1896, *Der Judenstaat, Versuch einer Modernen Lösung der Judenfrage* (The Jewish State, Proposal of a modern solution for the Jewish question) was published in Vienna by the 35-year old Theodor Herzl, a Hungarian journalist of Jewish descent. The previous year Herzl had witnessed the Dreyfus affair in Paris and had been appalled at the outbreak of anti-semitism that it had generated in the "birthplace of human rights". He came to the conclusion that the creation of an independent Jewish state during the 20th century would be the best way for Jews to escape European anti-semitism. The title of the work originally read Proposal of a modern solution for the Jewish question: Address to the Rothschilds, as Herzl planned to deliver it as a speech to the Rothschild family but Baron Edmond de Rothschild rejected Herzl's plan, feeling that it threatened Jews in the diaspora; he also thought it would put his own settlements at risk.

Herzl worked on his pamphlet from summer 1895 to winter 1896 but received little support from the publishers. Siegfried Cronbach (Berlin), publisher of a Jewish weekly, rejected the publication, objecting to its content, as did Duncker and Humblot (Leipzig), which had recently published Herzl's *Palais Bourbon* but insisted that they never produced anything on 'this question' (relating to the Jewish question). On 17 January 1896 the London Jewish Chronicle carried a synopsis of the pamphlet: 'A Solution of the Jewish Question' by Dr. Theodor Herzl. This led to a meeting with a fairly obscure publisher, Breitenstein. Herzl noted that he was enthusiastic about certain passages, and a definitive title, *Der Judenstaat*, was decided upon then and there. The precise terms of their co-operation are not known but later accounts show that Herzl received no royalties and that income from sales barely covered the publisher's costs. By February the proofs were ready but Herzl was clearly disappointed that only 3,000 copies were planned to be printed - Breitenstein did not expect a commercial success.

On February 15th, 1896, the slim volume appeared in the shop window of M. Breitenstein's Verlags-Buchhandlung in Vienna. It is Herzl's only work in which he used his academic title. Obviously,

he wished to appear as a sober man of affairs, not a utopian. Reactions to *Der Judenstaat* were not long in coming. The well-to-do Jewish middle class of Vienna was aghast, as Hermann Bahr told Herzl at the time and Stefan Zweig recalled. The *Neue Freie Presse* kept silent, the liberal press rejected the scheme. Encouragement came from Zionist groups in Berlin and Sofia and the Russian Hovevei Zion cautiously took note. Unreserved acclaim came from the Zionists on the margins of Viennese Jewish society. Their support catapulted Herzl to the leadership of the Zionist movement. This was the most significant, immediate result of the publication of *Der Judenstaat*.

Der Judenstaat is considered to be the founding manifesto of political Zionism.

Provenance: Shlomo Shva collection.

First edition, first issue indicated by the closing left flower vignette on p.86, 8vo. 240 by 160mm (9½ by 6¼ inches), 86pp., text in German, one leaf cut in bottom right corner with no damage to text, pencil inscriptions and pen notations on two leaves, small marginal tears, recent calf.

£12,500

[ref: 94470]



145. KANTER, BERTA.

Like Mama Used to Make. A collection of Favourite and Traditional Jewish Dishes. Revised English Edition after the American original by Berta Kanter.

London, Children and Youth Aliyah Committee for Great Britain, [1957].

A richly illustrated collection of modernised Ashkenazi and Eastern-European Jewish recipes. The book contains a section devoted to Jewish holidays with typical dishes for each, followed by chapters devoted to different food groups, as well as an advertiser's index, section index and an alphabetical index. Terms and holidays are explained in detail, with some occasional humorous tales related to the recipes.

First British edition. [1-3], 4-185, [7]pp., publisher's illustrated wrappers in black, blue and white, ring-bound, slightly rubbed, internally fine.

£125

[ref: 95833]



146. OPPENHEIM, PROFESSOR MORITZ.

Tafereelen uit het Oud-Joodsche Familieleven naar de Oorspronkelijke Schilderstukken van Prof. M. Oppenheim.

Frankfurt; Amsterdam, Heinrich Keller; H. Eisendrath, [1882].

A magnificent book illustrated with 20 reproductions of Oppenheim's oil paintings depicting a romanticised view of 18th-century German-Jewish life and customs; with an introduction by Rabbi J. Hoofien.

Moritz Daniel Oppenheim (1801-1882) was a German painter who is often regarded as the first Jewish artist of the modern era. He was inspired by his own Jewish cultural and religious roots at a time when many of his German Jewish contemporaries chose to convert to Christianity. He was born to Orthodox Jewish parents at Hanau and entered the Munich Academy of Arts at the age of seventeen. He later studied in Paris under Jean-Baptiste Regnault. In Rome he studied the life of the Jewish ghetto and made sketches of the various phases of its domestic and religious life in preparation for several large canvases, which he painted on his return to Germany. He received the title of professor in 1832 from the Grand Duke Karl August of Saxe-Weimar.

Small folio, 390 by 290mm (15¼ by 11½ inches), text in Dutch, plates laid onto thick card with ornamental red border, publisher's pictorial red boards gilt, botanical endpapers, edges gilt, half-title slightly foxed, spine edges rubbed, otherwise very good.

£950

[ref: 97922]



SILVER BINDING

147. [PENTATEUCH]; FRIEDLANDER, M. (EDITOR).

The Hebrew Bible with English Translation.

Jerusalem, Hamadpis Liphshitz Press, [circa 1930-1950]

'THE PRESENT EDITION OF THE SCRIPTURES IS A REDUCED FACSIMILE OF THE JEWISH FAMILY BIBLE ISSUED IN LONDON IN 5645 (1884), EDITED BY THE LATE DR. M. FRIEDLANDER, PRINCIPAL OF JEWS' COLLEGE, LONDON, AND SANCTIONED BY THE CHIEF RABBI OF GREAT BRITAIN.'

The Tablets of Stone topped with a bejewelled crown are embossed in silver to the front cover; the back cover depicts 12 icons symbolising the Twelve Tribes of Israel. The inscription to the English title page reads: 'To/Jack Cotton/with Love/Shalom Zysman,/Ramat-Gan, 1.2.1959'

Shalom Zysman (1914-1967) was an Israeli politician and the Deputy Mayor of the city of Ramat-Gan. He served as a member of the Knesset for the General Zionists party between the 1951 and 1955.

Provenance: Jack Cotton (1903-1964), British property developer.

142 by 110mm (5½ by 4¼ inches), [10], 1979, [2]pp., titles in Hebrew and English, illuminated endpapers, mounted in silver, decorative binding with clasp (marked on clasp as 925 silver, made in Israel) with paste gemstones to front cover, inscription to English title-page, dated 1.2.1959.

£1,500

[ref: 97285]



148. PICART, BERNARD (ARTIST).

Scènes de la Vie Juive dessinées d'après nature par Bernard Picart. 1663-1733.

Paris, Librairie A. Durlacher, 1884.

A luxurious portfolio with plates reproduced from Picart's famous work *Cere émonies et coutures religieuses*. Title bears engraved portrait of Picart, dated 1725. (Details of other plates available on request)

Bernard Picart (1673-1733) was a French engraver and son of engraver Etienne Picart, worked mostly in book illustration. He was a prolific illustrator with a talent for imitating the works of great masters, such as Rembrandt and Le Guide.

Picart 'earned a place in the history of Jewish art by his realistic portrayal of Jewish religious rites. These constitute an invaluable record of Dutch Jewry in the early eighteenth century... [He] sought out Jews in the synagogue and in their homes in order to acquaint himself with their ceremonies. In his picture of a Passover celebration the artist himself can be seen, hatless, participating in a meal' (Encyclopaedia Judaica, 13, 498).

Large folio, 510 by 340mm (20 by 13½ inches), title, 12 engraved plates, loose as issued, publisher's brown cloth folder, upper cover gilt and embossed, edges rubbed, internal folding flap partially detached, title page has minor tears to one edge.

£1,500

[ref: 97924]



DAVID SASSOON'S OWN COPIES

149. [PRAYER BOOK].

Set of Machzorim for Rosh HaShanah and Yom Kippur, according to Sefardi Italian rite.

Livorno, Moshe Yehoshua Tobyana; Eliyahu ben Amozeg and friends, 1832; 1837.

Set of Sephardi rite festival prayer books (Machzorim) with exquisite gilt bindings, made for David Sassoon, the treasurer of Baghdad.

David Sassoon (1792-1864) was a Baghdadi Jewish businessman, philanthropist and the first of the European Sassoon dynasty that were named 'Rothschilds of the East' (in fact one of his sons later moved to England, became a Baronet and married into the Rothschild family). David Sassoon was born to a wealthy family of bankers and served as the treasurer of Baghdad between 1817 and 1829; his father had also served as treasurer before him. Later the family fled to Bombay (now Mumbai), following increasing persecution of Baghdad's Jews, where Sassoon became a naturalised British citizen in 1853.

From Bombay Sassoon managed his extensive trade with China. His various business interests included textiles, oil, cotton and other popular goods. Throughout his busy business life Sassoon remained an observant Orthodox Jew. He built three synagogues in India, the most beautiful in the country - the Magen David in Byculla, Bombay, the Kneset Eliyahoo Synagogue in Colaba, Mumbai and the Ohel David in Pune. All still exist and form an important part of India's cultural heritage.

Provenance: David Sassoon (1792-1864)-the treasurer of Baghdad between 1817 and 1829, businessman and philanthropist.

Rosh HaShana Machzor: one vol., 114 ll.; Yom Kippur Machzor: two vols., 130 ll. & 166 ll.; contemporary morocco bindings with gilt fine ornamental tooling to spine and boards. Edges gilt and slightly rubbed. Gilt and embossed endleaves. All three volumes signed and dated in Hebrew by David Sassoon on title leaves and also include later bookplates in English, added by Sassoon's great grandchild. David Sassoon's name also appears in gilt letters on the spine of Rosh HaShanah volume. Text in Hebrew.

£4,500

[ref: 98759]



Russian

150. АХМАТОВА, АННА АНДРЕЕВНА [AKHMATOVA, ANNA].

Реквием [Requiem].

Miunkhen, T-vo Zarubezhnikh izdaniy, 1963.

FINE EXAMPLE OF THE FIRST EDITION OF ONE OF AKHMATOVA'S MOST FAMOUS WORKS. Uncommon, especially in such fresh condition: one of 500 copies only.

Written between 1935 and 1940, 'Requiem' was not published in Russia until 1987. Two personal dramas in particular - the arrest and imprisonment of her son for 18 years and of her husband, who would finally die in a camp - inspired the work, a sequence of poetry and prose portraying some of the horrors endured by Soviet citizens wrongly imprisoned, as well as the anguish of their relatives.

While Isaiah Berlin had predicted in 1946 that 'Requiem' would never be published in the Soviet Union, it was memorised by the author and a few close friends for fear that writing them down would jeopardise their lives. As stipulated by the publisher, the present edition was received 'from Russia and published without the consent of the author', three years before her death. Emblematic denunciation of Stalinist repression and consecutive sufferings, 'Requiem' is considered by many to be Akhmatova's finest work.

Provenance: S. J. Chernjavsky small ink ownership stamp).

Sml. 8vo. 192 by 142mm (7½ by 5½ inches), 23pp., including title and a portrait of Akhmatova, publisher's wrappers, in excellent condition. Seslavinsky, Tamizdat 9.

£1,200 [ref: 94824]



151. СОЛЖЕНИЦЫН, АЛЕКСАНДР ИСАЕВИЧ [SOLZHENITSYN, ALEKSANDR ISAEVICH].

Один День Ивана Денисовича [One Day in the Life of Ivan Denisovich]. in: Noviy Mir #11, Noyab'r 1962.

Moscow, Izv. sovetov deputatov trud. SSSR, 1962.

FIRST PRINTING OF SOLZHENITSYN'S FAMOUS CONTROVERSIAL NOVEL.

This outstanding work was specifically mentioned in the Nobel Prize presentation speech when the Nobel Committee awarded Solzhenitsyn the Nobel Prize for Literature in 1970. Aleksandr Solzhenitsyn (1918-2008) had first-hand experience in the Soviet labour camps called the Gulag, having been imprisoned from 1945 to 1953 for writing a derogatory comment in a letter to a fellow officer about the conduct of the war by Joseph Stalin, whom he called "the whiskered one".

Noviy Mir was a monthly literary journal, which, until the 1960s published prose approved by the Communist Party. The publication of Solzhenitsyn's story marked a shift towards a more dissident stance that continued through the whole decade. Aleksandr Tvardovsky, the editor-in-chief was forced to resign in 1970 after mounting political pressure. His foreword printed here states how this work definitely sits outside the norms of Soviet literature.

8vo., 288pp., publisher's wrappers with a little light spotting to, some wear to spine ends.

£800

[ref: 98889]



152. МАЯКОВСКИЙ, В. [МАIAKOVSKIY, V.]
Стихи о революции. [Poems on the Revolution].

Moscow, Krasnaia Nov', 1923.

RARE IN SUCH FINE CONDITION

Mayakovsky (1893-1930) was the leading poet of the Russian Revolution of 1917 and of the early Soviet period. His poems in this edition are split into six chapters: October, February, Famine, Europe, Art and Comical.

Second supplementary edition, 8vo. 124pp., including title-page, adverts at rear, publisher's wrappers, small stamps to back cover, slight wear but overall in excellent condition.

£1,200 [ref: 96648]



153. МОСКОВСКОЕ АРХИТЕКТУРНОЕ ОБЩЕСТВО
[ARCHITECT SOCIETY OF MOSCOW].

Ежегодник 6 [Ezhegodnik N°6].

Moscow, MAO, 1930.

Fine copy of this large architectural publication showing many designs, projects and plans of the early Stalinist era, still constructivist sometimes and reflecting the industrial and building ambitions of the developing empire.

Folio (33.5cm x 25.5cm) 142 pp., with designs and one full page colour illustration protected by original printed tissue guard, publisher's printed wrappers, covers laid down, edge tears skilfully repaired, preserved in a modern, dark green cloth slipcase.

£1,250 [ref: 98323]



41

154. NABOKOV, VLADIMIR.

Дар [The Gift].

New York, Chekhov Publishing House, 1952.

THE LAST NOVEL NABOKOV WROTE IN RUSSIAN AND A HIGHLIGHT OF HIS LITERARY CAREER.

Written in the 1930s while Nabokov was living in Berlin, the fourth chapter (a pseudo-biography of the Russian writer Chernyshevsky), was censored from publication in the Russian émigré journal 'Sovremennye Zapiski'. As 'The Gift' was to be the author's last novel written in his native language it is considered to be a farewell to the world he was leaving behind and an ode to the Greats of Russian literature. Each chapter follows the style of a Russian author, including Pushkin, Gogol and Saltykov-Schedrin.

Provenance: Property from the Vladimir Nabokov Collection of J. Rigbie Turner.

First complete edition in Russian, 8vo. 214 by 139mm (8½ by 5½ inches), 411 pp., publisher's printed wrappers (spine darkened, a few short tears or creases), cloth folding case. Juliar A17.1

£500

[ref: 97305]



155. TYRELL, H.; HAUKEIL, HENRY.

The History of Russia from the foundation of the Empire to the War with Turkey in 1877-78.

London, The London Printing and Publishing Company Ltd., [circa 1800].

RICHLY ILLUSTRATED SCARCE WORK ON THE HISTORY OF RUSSIA.

Includes portraits of Tsar Nicholas I and Alexander II who was Emperor at the time of publication before his assassination in 1881. Tyrell's history spans from the beginnings of the empire in Kievan Rus, to in-depth analysis of its military exploits in the 19th Century and is accompanied by numerous coloured maps.

6 volumes, 4to. 290 by 190mm (11½ by 7½ inches), 50 engraved plates with tissue guards, contemporary red leather binding with gilt detail including double-headed eagle, edges bumped, spines slightly faded, light browning to a few pages.

£575

[ref: 98320]



Modern Prints

156. BLAKE, PETER.

3-D Circus Triptych.

For these unique, three-dimensional editions Blake has put together two weird and wonderful audience collages in which the crowds are being entertained by a circus act. These two panels sit either side of a central stage collage, which features a line-up of unusual people, and an eclectic orchestra sourced from the Artist's extensive collection of ephemera.

The work is inspired by Lothar Meggendorfer's International Circus – a pop-up book first published in 1887.

A triptych of archival inkjet prints on Hahnemühle Photo Rag Satin 310 gsm with collage, 2013, presented in custom made box frames, each signed and dated, published by Dark Matter Studio, London, from the edition of 60 with 6 artist's proofs, Image size 400 by 520mm (15¾ by 20½ inches), framed size 430 by 550 by 900mm (17 by 21¾ by 3½ inches).

£10,000 [ref: 96478]



157. DALI, SALVADOR.

Memories of Surrealism.

New York, Transworld Art, 1971.

Created in 1971, *Memories of Surrealism* consists of 12 hand-signed lithographs with etching, printed in colours. The suite is the quintessential example of Dalinian symbolism and surrealism. Included in these works are crutches, clocks, butterflies, Gala and Dali himself; all important symbols that describe Dali's artistic progress. Perhaps more so than any other portfolio created by the artist, *Memories of Surrealism* provides a glimpse into the most creative corners of Dali's eccentric mind. (Full list of plates available on request)

Colour photo-lithographed etchings from a deluxe set on Japon nacré (1 of 40), aside from the regular edition of 175, signed and numbered "A XX/XL" in pencil, lower margin, 750 by 640mm (29½ by 25¼ inches).

Michler/Löpsinger 494-505; Field 71-15 A-L.

£1,850 [ref: 96876]



158. DOIG, PETER.

Haus der Bilder.

Etching with aquatint printed in colours, 2000-2001, signed in pencil, numbered from the edition of 46, from the 100 Years Ago series, published by Other Criteria, London, on wove paper, with full margins, 655 by 855mm (25¾ by 33¾ inches).

£10,000 [ref: 92412]



159. HARING, KEITH.

Pop Shop I.

1987.

Screenprint in colours, 1987, on wove paper, signed and dated in pencil, numbered from the edition of 200, 300 by 380mm (11¾ by 15 inches).

£16,500 [ref: 97840]



A GREAT BOOK WITH GREAT PROVENANCE

160. INDIANA, ROBERT.

The American Dream.

Marco Fine Arts Contemporary Atelier, 1997.

A FINE COPY WITH SUPERB PROVENANCE; ONE OF THIRTY ARTIST PROOF COPIES. From the library of the art historian Susan Elizabeth Ryan, who wrote the Foreword.

Two years in the making, this stunning 100-page work is a compendium of Indiana's masterpieces, alongside the poetry of fellow avant-garde artist Robert Creeley, who first collaborated with Indiana in 1968 on the publication of *Numbers*.

The American Dream represents the completion of the cycle that launched Indiana's career, following *I, EAT Love Numbers*. These works display Indiana's appropriation of advertising to create a new art in the 1960s, using single but powerfully symbolic words. Notable images included are: 'The American Dream', 'Love', 'Marilyn Monroe/Norma Jean Mortenson', 'Twenty-five: Highball, Redball Manifest', 'One Indiana Square' and 'Picasso'.

The work is presented in a beautiful set of thirty silkscreens and poems the large-format text is presented with a Foreword by Susan Ryan and captions by Michael McKenzie describing the significance of each piece.

Provenance: Susan Elizabeth Ryan (the editor), Baton Rouge, Louisiana.

Large folio 571 by 445mm (22½ by 17½ inches), one of 30 artist's proof copies aside from the numbered edition of 395, marked 'AP. 7/30. The complete portfolio of 30 screen prints in colours, 24 bound and six removable as issued (these six held in place by Mylar corners), all prints signed and numbered in pencil, printed on hand-pulled Coventry 300 gram acid free paper, presented in the publisher's original box and accompanied by a certificate of authenticity issued by the studio and signed by Robert Indiana and Susan Ryan.

£22,500 [ref: 96905]



161. PERRY, GRAYSON.

Map of Nowhere.

2008.

This is a clearly articulated satire and while Perry adopts a medieval confusion of scale and proportion, the diagrammatic style is as adamant as its religious forerunners. Beneath, there is a drawing of figures on a pilgrimage, set in a realistic landscape. They are at final staging post before making their way up to a monastery at the top of a mountain beyond, which is hit by a beam of light, coming from the artist's bottom.'

Jackie Klein, Grayson Perry (Thames and Hudson, London 2009), p.162.

Single etching from 5 plates on 1 sheet. Edition of 68. Each print signed by the artist and numbered on the reverse, 1529 by 1130mm (60¼ by 44½ inches).

(Further details available on request)

£35,000 [ref: 93451]



162. ROSENQUIST, JAMES.

Miles from America: The Third Century.

Lithograph in colours, 1975, on wove paper, signed and dated in pencil, numbered from the edition of 200 (there were also 25 artist's proofs), published by APC Editions, New York, 763 by 567mm (30 by 22¼ inches).

£2,500 [ref: 97971]



163. RUSCHA, ED.

MR. RAY (1975).

In the mid-1970s Ruscha began exploring ways to use names or phrases in paintings, drawings and prints, set against a variety of unconventional and textured backdrops, such as this one. This work was originally commissioned as part of a portfolio of images by contemporary artists in honour of the American modernist Man Ray, who Ruscha has long acknowledged as a strong influence, although the final portfolio was never realised. Originally created as a pastel drawing, this image was then transferred onto an offset lithographic plate.

Offset lithograph in colours, 1975, on wove paper, signed in pencil and numbered from the edition of 100 on the reverse (there were also 20 artist's proofs), published by L. Anselmino, Torino, with their blindstamp, 350 by 515mm (13¾ by 20¼ inches).

£7,500 [ref: 91951]



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Front cover image - item 157

NB: The illustrations are not equally scaled. Exact dimensions will be provided on request.

Compiled by Angus Robb

Edited by Jeffrey Kerr

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